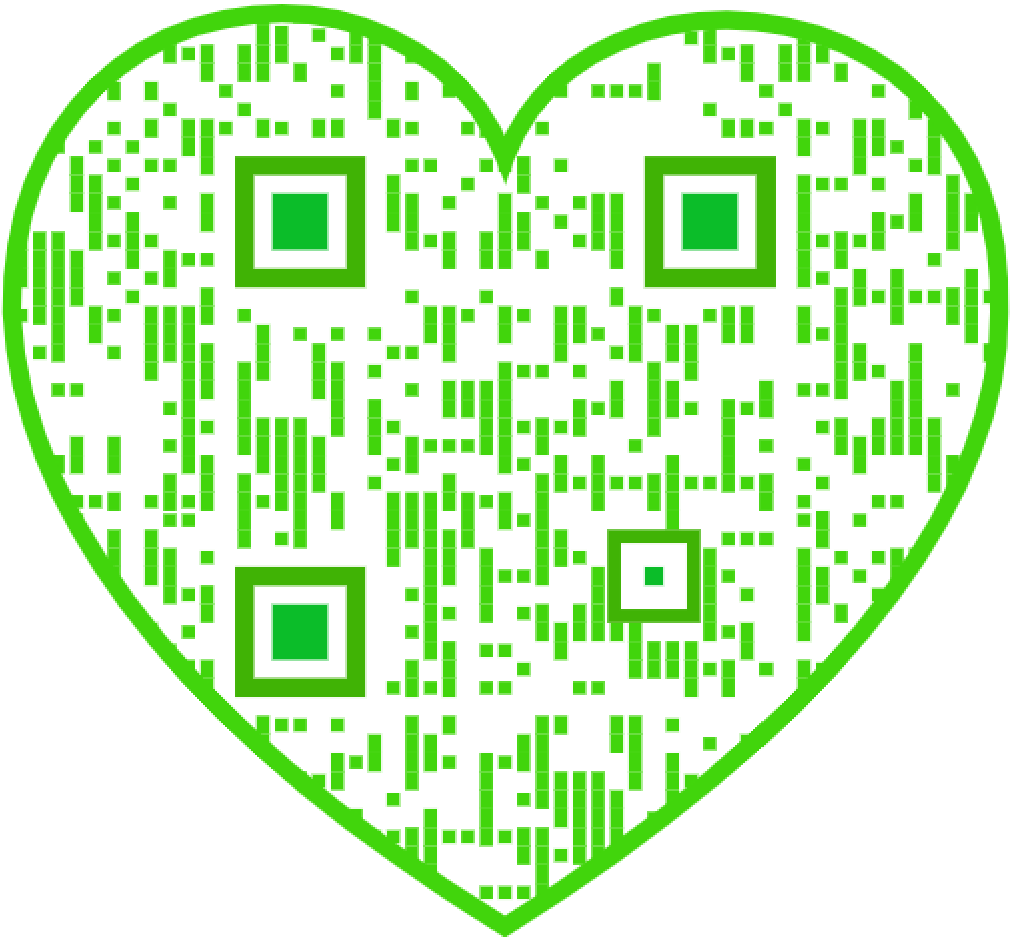
MAY/JUNE 2025
$9

art guide
AUSTRALIA

COVER STORY Tina Stefanou and her unlikely collaborators

PLUS Outside voices: the healing power of art

PLUS Man&Wah: nature and cosmos



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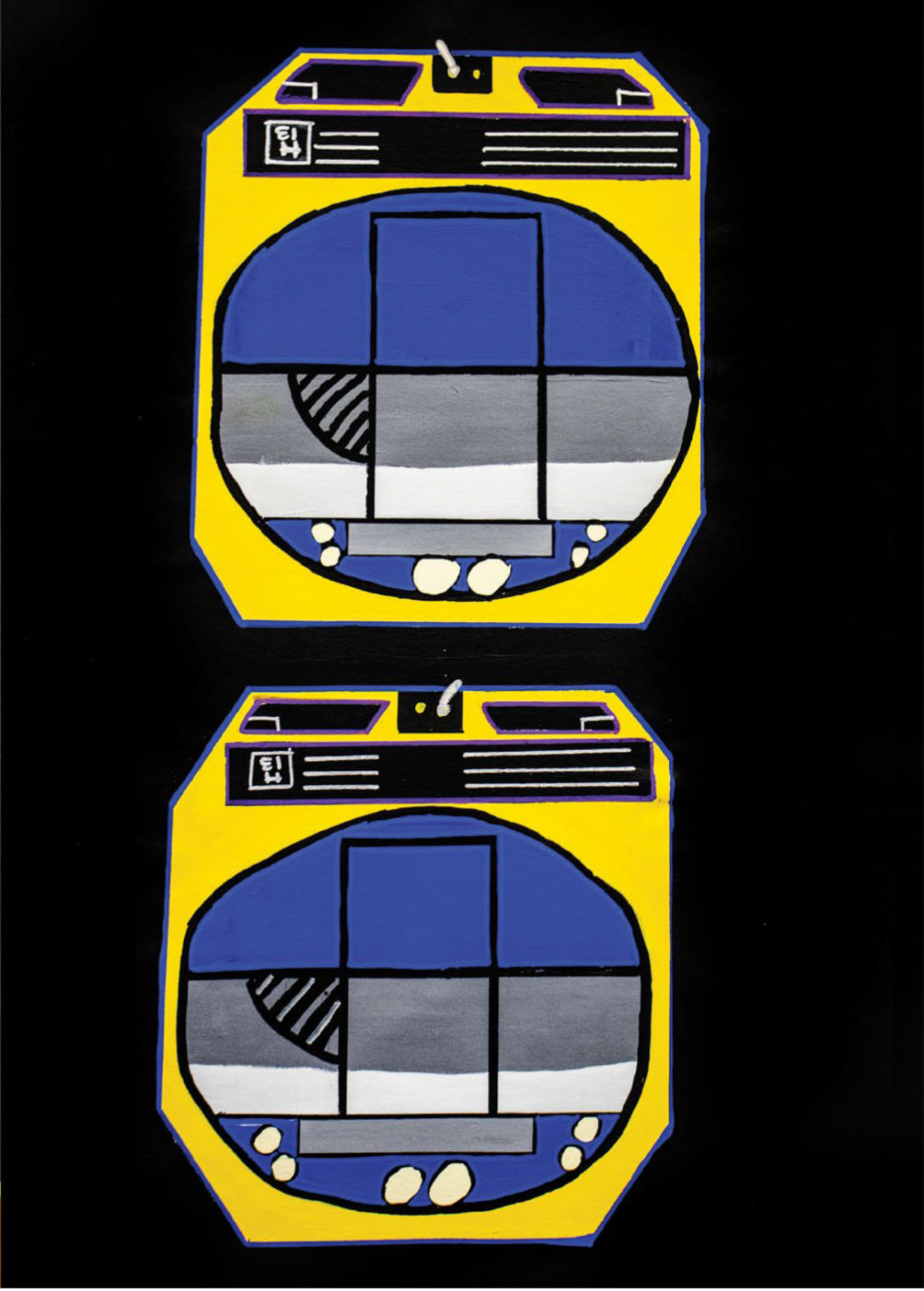
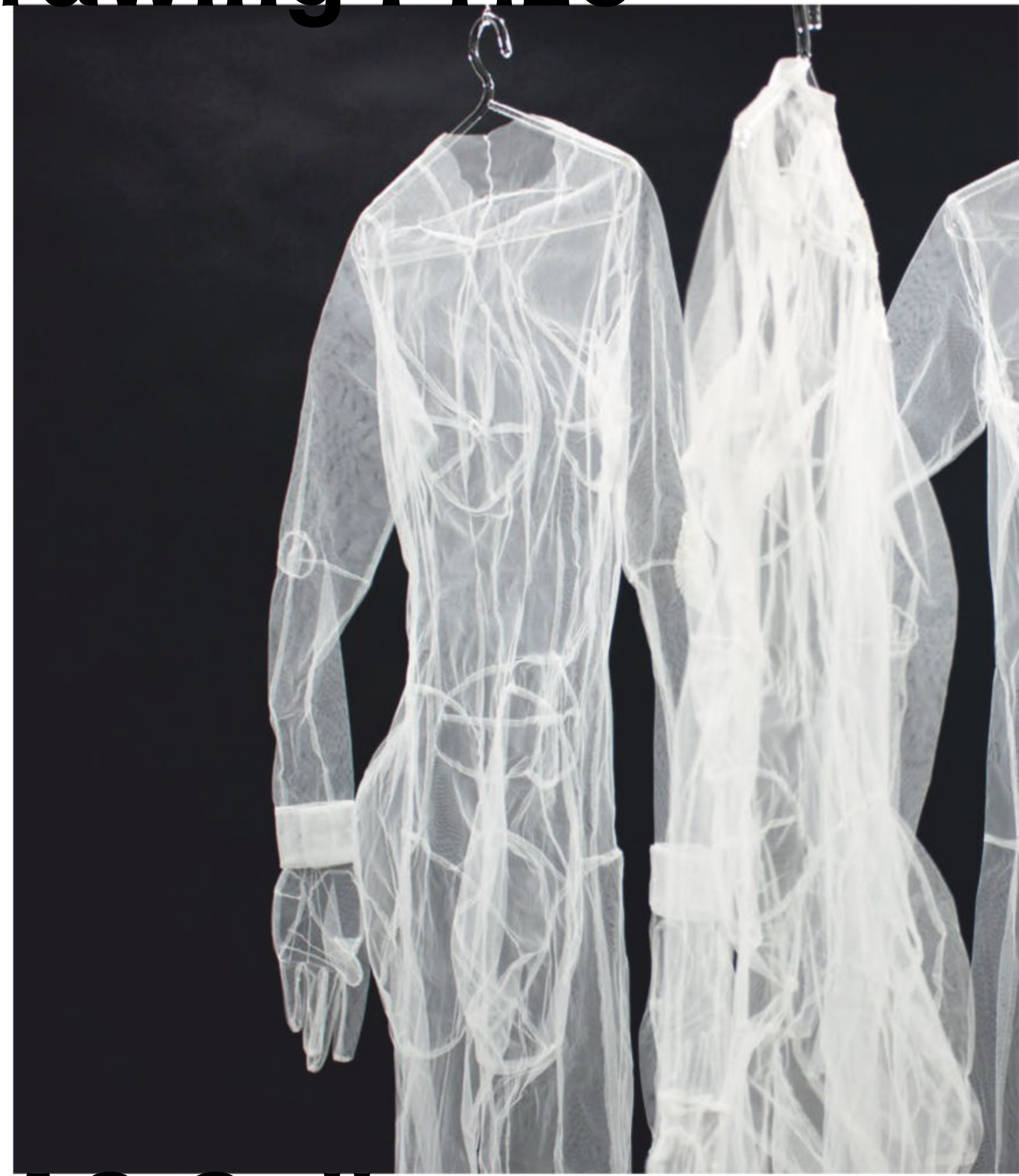


24th DOBELL Drawing Prize



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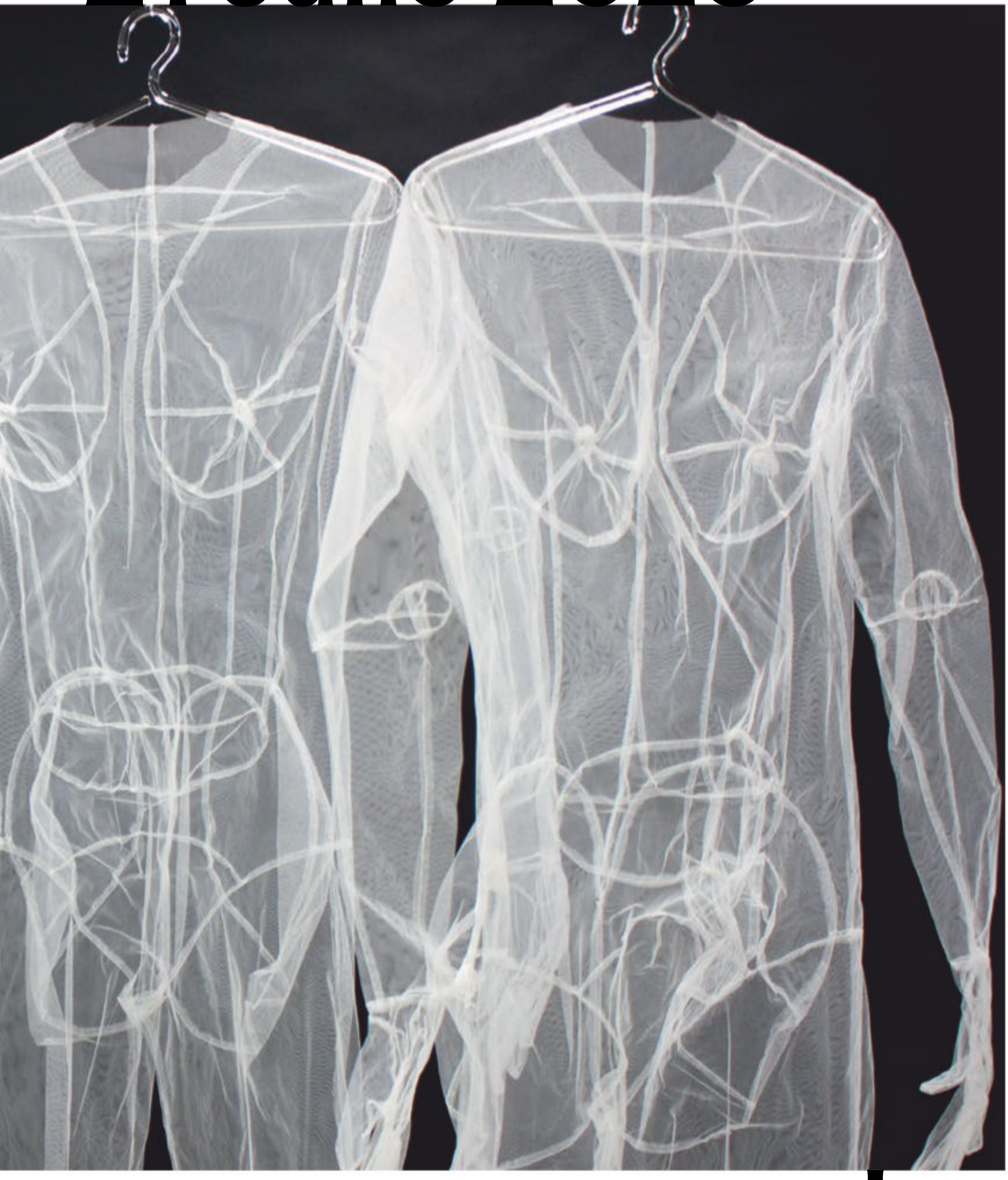

Tracey Clement, *Wear and Tear* (detail), 2024, nylon tulle, polyester thread, cotton thread, glass, image courtesy and © the artist

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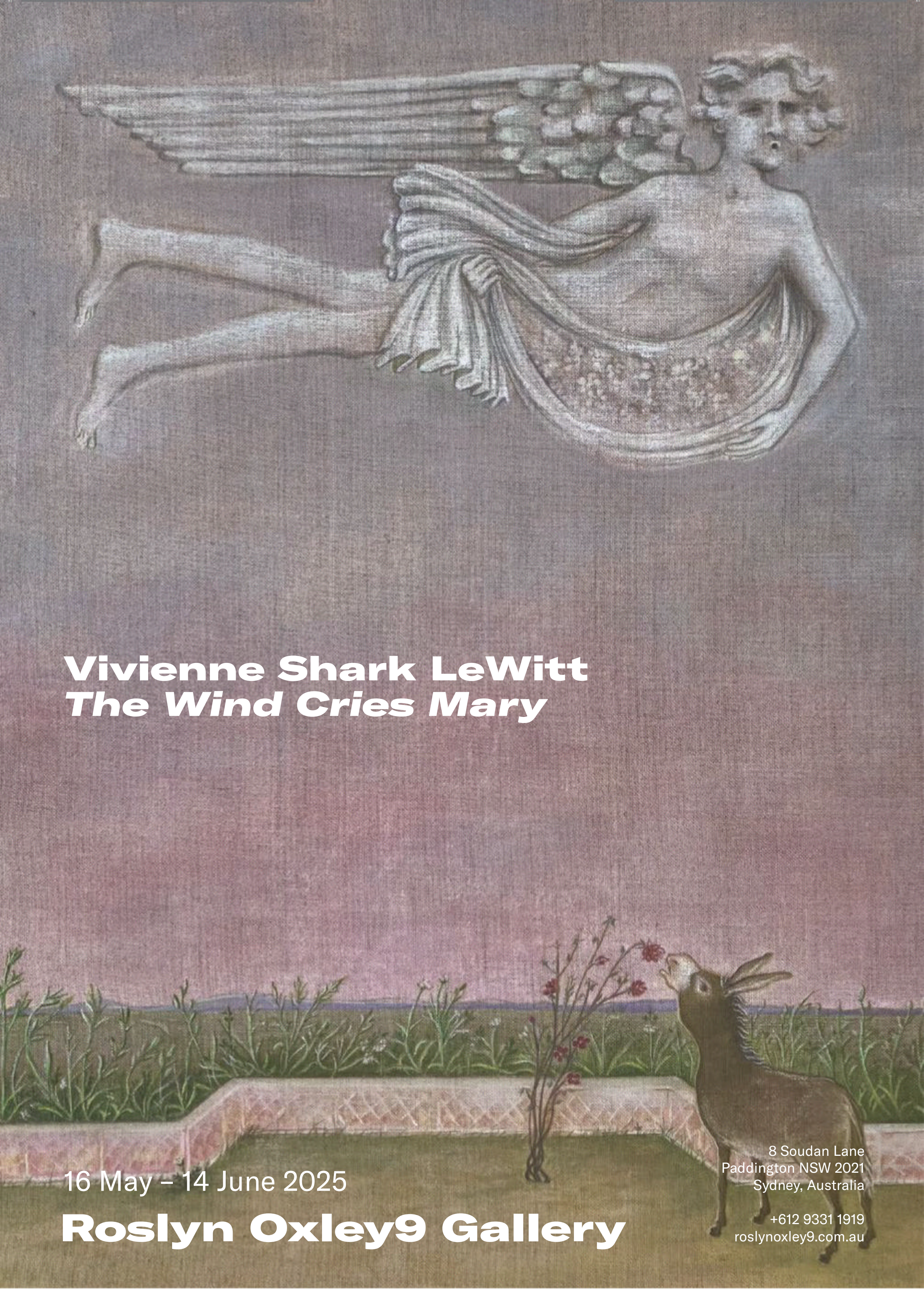
IMAGE
Mandy Martin (Australia 1952–2021)
Wanderers in the desert of the real; Snowstorm: Hannibal and his army crossing the Alps, after Turner (detail) 2008
Ochre, pigment and oil on linen
180 x 270cm
Collection Western Plains Cultural Centre, Dubbo
Gift of the artist, 2021
© The estate of the artist



Vivienne Shark LeWitt
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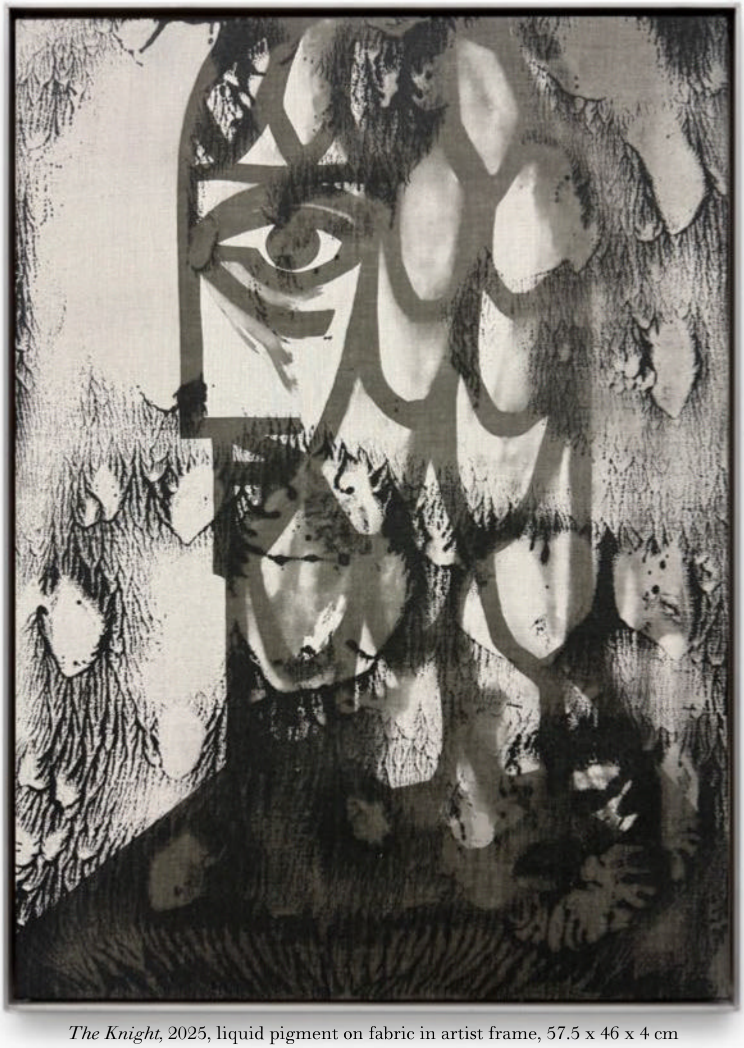
DAVID NOONAN

EIGHT LINE POEM



The Knight, 2025, liquid pigment on fabric in artist frame, 57.5 x 46 x 4 cm

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DEEP TIME

REAL TIME

PLANCK TIME	5.39×10-44 S	THE AMOUNT OF TIME LIGHT TAKES TO TRAVEL ONE PLANCK LENGTH.
QUECTOSECOND	10-30 S	ONE NONILLIONTH OF A SECOND.
RONTOSECOND	10-27 S	ONE OCTILLIONTH OF A SECOND.
YOCTOSECOND	10-24 S	ONE SEPTILLIONTH OF A SECOND.
JIFFY (PHYSICS)	3×10-24 S	THE AMOUNT OF TIME LIGHT TAKES TO TRAVEL ONE FERMI (ABOUT THE SIZE OF A NUCLEON) IN A VACUUM.
ZEPTOSECOND	10-21 S	ONE SEXTILLIONTH OF A SECOND. TIME MEASUREMENT SCALE OF THE NIST AND JILA STRONTIUM ATOMIC CLOCK. SMALLEST FRAGMENT OF TIME CURRENTLY MEASURABLE IS 247 ZEPTOSECONDS.
ATTOSECOND	10-18 S	ONE QUINTILLIONTH OF A SECOND.
FEMTOSECOND	10-15 S	ONE QUADRILLIONTH OF A SECOND. PULSE TIME ON FASTEST LASERS.
SVEDBERG	10-13 S	TIME UNIT USED FOR SEDIMENTATION RATES (USUALLY OF PROTEINS).
PICOSECOND	10-12 S	ONE TRILLIONTH OF A SECOND.
NANOSECOND	10-9 S	ONE BILLIONTH OF A SECOND. TIME FOR MOLECULES TO FLUORESCE.
SHAKE	10-8 S	10 NANOSECONDS, ALSO A CASUAL TERM FOR A SHORT PERIOD OF TIME.
MICROSECOND	10-6 S	ONE MILLIONTH OF A SECOND. SYMBOL IS μS
MILLISECOND	10-3 S	ONE THOUSANDTH OF A SECOND. SHORTEST TIME UNIT USED ON STOPWATCHES.
JIFFY (ELECTRONICS)	~10-3 S	USED TO MEASURE THE TIME BETWEEN ALTERNATING POWER CYCLES. ALSO A CASUAL TERM FOR A SHORT PERIOD OF TIME.
CENTISECOND	10-2 S	ONE HUNDREDTH OF A SECOND.
DECISECOND	10-1 S	ONE TENTH OF A SECOND.
SECOND	1 S	BASE UNIT FOR TIME.
DECASECOND	10 S	TEN SECONDS (ONE SIXTH OF A MINUTE)
MINUTE	60 S	
HECT		
MILL AY	1/1000 D	ALSO ARKETE S A ".BEAT" BY THE SWATC ORPORATION.
MOME	1/40 SOLA HOUR	MEDI AL UNIT F TIME USED BY ASTRONOME TO COMPUTE AS ONOMICAL VEMENTS LENG VARIES WITH THE ASON.[4 ALSO COLLOQUIALLY REFERS A BRIEF PERI OF TIME
KILO COND	S	ABOU 17 MIN S.
HOUR	MIN	
DAY	24 H	LONG UNIT USED ON STOPWATCHES AND CO DOWNS.
WEEK	7 D	HIST ICALLY SOMETIMES ALSO CALLED "SEN HT".
MEGA COND	106 S	ABOU 11.6 DAYS.
FORT	WEEKS	14 D S
LUNA	4 H	VARI S DEFINITIONS OF LUNAR MONTH EXIS SOMETIME D A UNATION
MONTH	28-31 D	OCCASIONALLY CALCULATED AS 30 DAYS.
QUARANTINE	40 D	TO RETAIN IN OBLIGATORY ISOLATION OR SEPARATION, AS A SANITARY MEASURE TO PREVENT THE SPREAD OF CONTAGIOUS DISEASE. HISTORICALLY IT MEANT TO BE ISOLATED FOR 40 DAYS. FROM MIDDLE ENGLISH QUARENTINE, FROM ITALIAN QUARANTINA ("FORTY DAYS"), THE PERIOD VENETIANS CUSTOMARILY KEPT SHIPS FROM PLAGUE-RIDDEN COUNTRIES WAITING OFF PORT, FROM QUARANTA ("FORTY"), FROM LATIN QUADRAGINTA.
SEMESTER	18 WEEKS	A DIVISION OF THE ACADEMIC YEAR. LITERALLY "SIX MONTHS", ALSO USED IN THIS SENSE.
LUNAR YEAR	354.37 D	
YEAR	12 MO	
COMMON YEAR	365 D	
TROP	5 H 48 M AVERAGE	
GREG	5 H 49 AVERAGE	
SIDE AL YEAR	365 D 6 H 9	
LEAP EAR	366 D	
OLYM AD	4 YR	A QU RENNIUM (PLURAL: QUADRENNIA OR QU RENNIUMS) IS O A PERI FO EARS MOST COMMONLY USED N REFERENCE TO THE FOUR-YEAR PERI BETWEEN EACH YMPIC GA S AL REFE NCE TO THE FOUR-YEAR INTERVAL BET N LEAP YEARS. OR EXAMP ING IENDS AND FAMI A "HAPPY QUADRENNIUM" ON FEBRUAR 29.
LUST M	5 YR	IN E LY ROMAN TIMES, THE INTERVAL BETW CENSUSES.
DECA	10 YR	
INDI ION		INTE XATION ASSESSMENTS (ROMA MPIRE).
GIGASECOND	109 S	ABOUT 31.7 YEARS.
JUBILEE	50 YR	
CENTURY	100 YR	
MILLENNIUM	1000 YR	ALSO CALLED "KILOANNUM".
AGE	2,148 AND TWO THIRDS OF A YEAR	A UNIT USED IN ASTROLOGY, EACH OF THEM REPRESENT A STAR SIGN
TERASECOND	1012 S	
MEGAANNUM	106 YR	ALSO CALLED "MEGAYEAR." 1,000 MILLENNIA (PLURAL OF MILLENNIUM), OR 1 MILLION YEARS (IN GEOLOGY, ABBREVIATED AS MA).
PETASECOND	1015 S	ABOUT 31,709,791 YEARS.
GALACTIC YEAR	2.3×108 YR	THE AMOUNT OF TIME IT TAKES THE SOLAR SYSTEM TO ORBIT THE CENTER OF THE MILKY WAY GALAXY (APPROX 230,000,000 YEARS).
COSMOLOGICAL DECADE	10 TIMES THE LENGTH OF THE PREVIOUS COSMOLOGICAL DECADE, WITH CD 1 BEGINNING EITHER 10 SECONDS OR 10 YEARS AFTER THE BIG BANG, DEPENDING ON THE DEFINITION.	
EON	109 YR	ALSO REFERS TO AN INDEFINITE PERIOD OF TIME, OTHERWISE IS 1,000,000,000 YEARS.
KALPA	4.32×109 YR	USED IN HINDU MYTHOLOGY. ABOUT 4,320,000,000 YEARS.
EXASECOND	1018 S	ABOUT 31,709,791,983 YEARS. APPROXIMATELY 2.3 TIMES THE CURRENT AGE OF THE UNIVERSE.
ZETTASECOND	1021 S	ABOUT 31,709,791,983,764 YEARS.
YOTTASECOND	1024 S	ABOUT 31,709,791,983,764,586 YEARS.
RONNASECOND	1027 S	ABOUT 31,709,791,983,764,586,504 YEARS.
QUETTASECOND	1030 S	ABOUT 31,709,791,983,764,586,504,312 YEARS.

IT'S AUTUMN IN 2025
ART GUIDE IS PUBLISHED BIMESTRIALLY
IT'S THE 21ST CENTURY OF THE 3RD MILLENNIUM
IN THE MEGHALAYAN SUB-EPOCH OF THE HOLOCENE
IT'S THE QUATERNARY PERIOD OF THE CENOZOIC ERA
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Image: Tina Stefanou, *You Can't See Speed* (still) 2025, commissioned by Australian Centre for Contemporary Art. Courtesy the artist.

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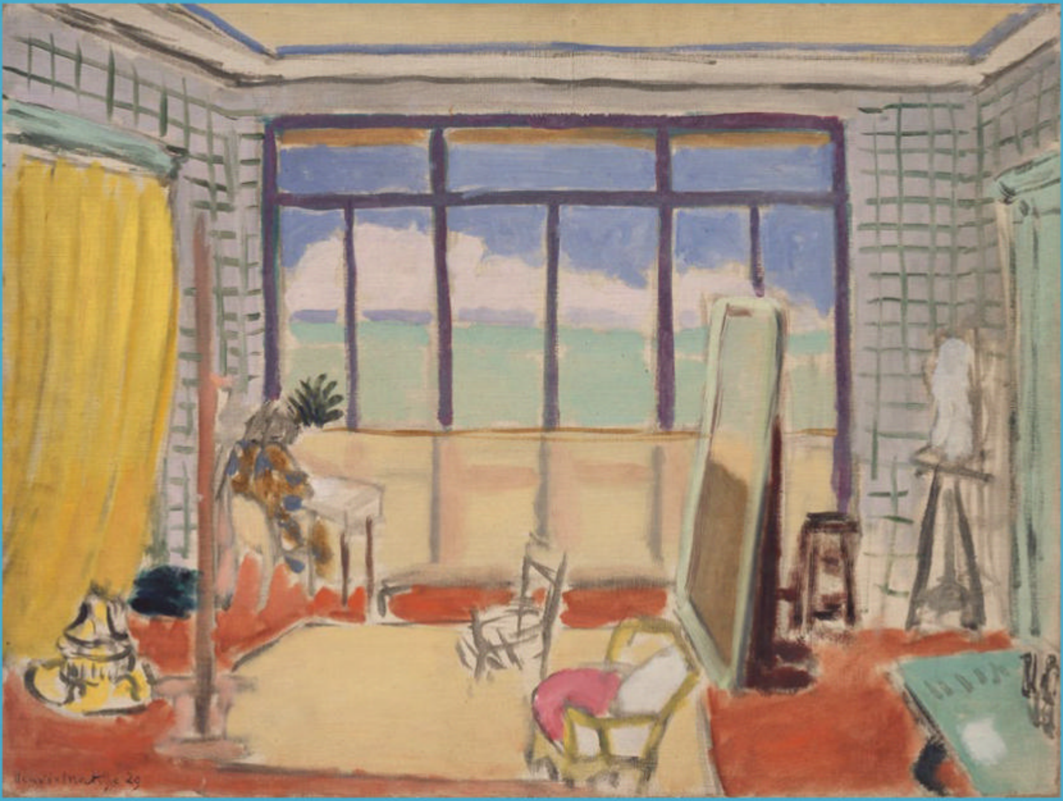
CÉZANNE PICASSO TO KLEE MATISSE GIACOMETTI



HIGHLIGHTS FROM MUSEUM BERGGRUEN/ NEUE NATIONALGALERIE

Henri Matisse, *In the studio in Nice (Intérieur d'Atelier à Nice)*, 1929, Museum Berggruen, Neue Nationalgalerie—Stiftung Preußischer Kulturbesitz © Succession H. Matisse/ Copyright Agency, 2025, photo: © bpk/ Nationalgalerie, SMB, Museum Berggruen/ Jens Ziehe

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IMAGE:
Juan Ford (born 1973)
Tentative Steps 2008-2009
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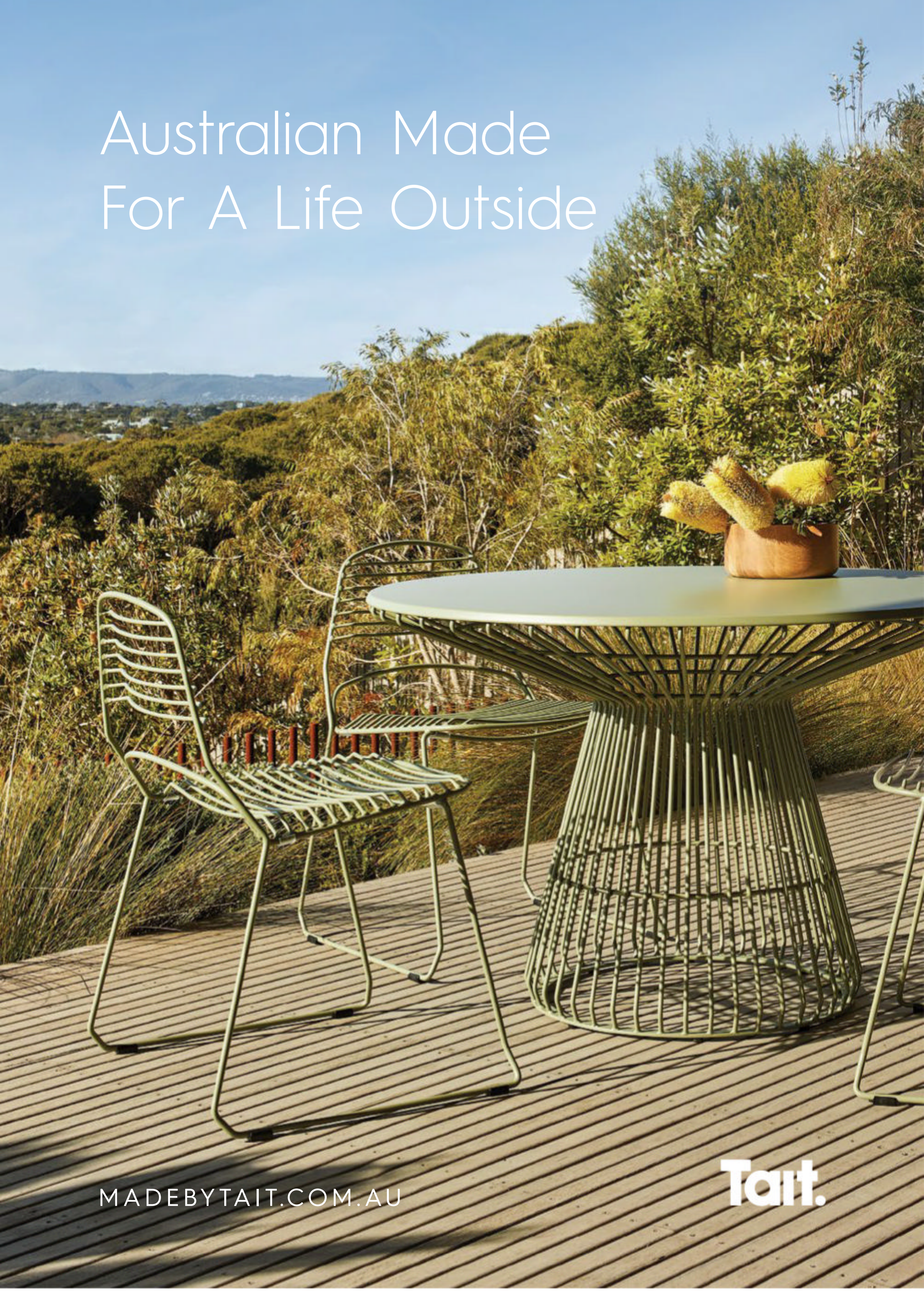
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New Printmaking
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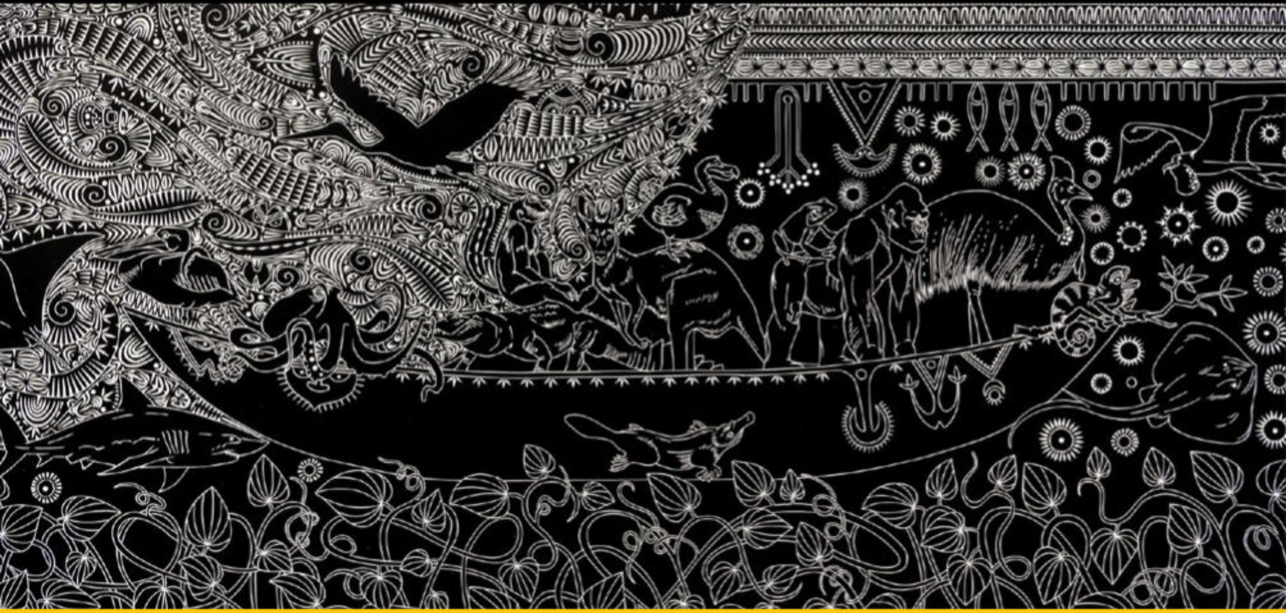

BRIAN ROBINSON

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23 JUNE – 6 SEPTEMBER 2025

BRIAN ROBINSON
Kingdom Animalia: Curious Creatures (detail)
| 2025 | vinylcut print

UPCOMING

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A Note From the Editor
May/June 2025

Art can act as an extraordinary interface between the self and the world—whether the natural world, culture, community, or cosmos. From remembered sensations of nature, to the material exploration of identity, this issue explores a multitude of ways that art can reach into us and pull us towards the unexpected.

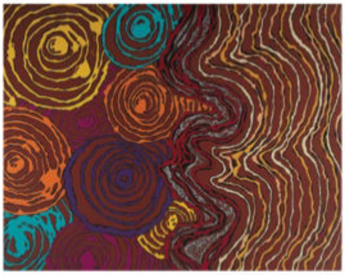
A few examples of the many diverse approaches to Indigenous curatorial practice currently taking place around the country are highlighted in these pages. Maya Hodge writes on an exhibition bringing together trailblazing Indigenous artists with artists from The Torch, an organisation supporting First Nations people who are currently in or have recently been released from prison. While *Blak In-Justice* breaks new ground, *Revealed* enters its 17th year of celebrating emerging First Nations talent with a growing community spirit and passion. Meanwhile, Yorta Yorta woman Kimberley Moulton has applied an expanded First Peoples curatorial approach to the ninth TarraWarra Biennial, and Giselle Au-Nhien Nguyen speaks to three of the included artists—Shireen Taweel, Warraba Weatherall and wani toaishara—about their contributions.

Elsewhere, Steve Dow writes on the intrepid Australian women artists who travelled to Europe in the late 19th and early 20th century, many of whom were neglected in Australia at the time, their choice of 'feminine' subjects subsumed by the nationalistic wartime fervour. Cut to 2025, when not only are the works of these artists being posthumously celebrated in a major exhibition at two state galleries, but an exhibition showcasing contemporary women painters, *Tender* at Ngununggula, brings these painterly preoccupations to the fore.

Our equine cover stars peer at us in a still from the Tina Stefanou work *Horse Power* (2019). As Josephine Mead writes, Stefanou regularly visited rescued horses for nearly a decade, developing a sustained relationship of which this work is a small part. Stefanou, whose work is the subject of a solo exhibition at ACCA as well as part of the exhibition *Thinking together* at Bundanon, considers collaboration and community to be the core of her practice.

We hope you enjoy this issue and are inspired to visit the fantastic exhibitions taking place around the country.

Chloé Wolifson
Print Editor,
Art Guide Australia



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Tina Stefanou, *Horse Power,* 2019, made with Buster, Breeze, and Duke from Jocklebeary Farm Equine Sanctuary, single-channel HD video, black and white, two-channel audio, film stills by Andrew Kaineder.

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43-47 Simpson Street,
Northcote, Victoria 3070
Phone: 03 7044 9750
www.artguide.com.au

Art Guide Australia acknowledges the Aboriginal and Torres Strait Islander peoples who are Traditional Custodians of Country throughout Australia. We particularly acknowledge the Boon Wurrung and Wurundjeri peoples of the Kulin Nation, upon whose land Art Guide Australia largely operates. We recognise the important connection of First Peoples to land, water and community, and pay respect to Elders past, present and emerging.

This magazine contains Traditional place names within Australia sourced by AIATSIS Pathways or provided by galleries and museums. Please contact Art Guide at info@artguide.com.au if you wish to provide feedback.

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Issue 155 Contributors

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BRIONY DOWNES is an arts writer based in Hobart. She has worked in the arts industry for over 20 years as a writer, actor, gallery assistant, art theory tutor and fine art framer. Most recently, she spent time studying art history through Oxford University.

GOK-LIM FINCH is a writer, curator, and artist living on Noongar Boodjar. Their work has been published in *Art Review, Westerly, Australian Poetry, Djed Press, Voiceworks, 4A Journal*, and *Fremantle Press*. They are interested in abolition feminism, liberatory politics, Indigenous self-determination, queer histories, divination, and a free Palestine.

BEC GALLO is a writer, artist, curator, educator, and arts worker based on Gadigal land. They were a founding co-director of Pari, and have written for publications including *Runway*, *Art Collector*, and *Vault*, as well as catalogue essays for public, commercial, and artist-run galleries.

SALLY GEARON is the assistant editor at *Art Guide Australia.* Based in Naarm/Melbourne, she has a background in art history and book publishing.

JO HIGGINS is an arts writer, museum worker and researcher living on unceded Bidjigal and Gadigal Country in Sydney. She has written for publications including *Artlink*, ABC Arts, *The Sydney Morning Herald* and *Art Collector*.

MAYA HODGE is a Lardil and Yangkaal emerging writer and curator based on the lands of the Kulin Nation. Her practice is dedicated to disrupting colonial narratives and centring First Nations storytelling and sovereignty. Maya is published in *Meanjin*, *Kill Your Darlings*, *Craft Victoria*, *Art Collector*, *Art Edit* and *Overland*.

JOSEPHINE MEAD is a visual artist, writer and curator, living and working on Wurundjeri Woi Wurrung & Dja Dja Wurrung Country (Australia).

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BARNABY SMITH is a critic, poet and musician currently living on Bundjalung country. His art criticism has appeared in *Art & Australia, Runway, The Quietus* and *Running Dog*, among others. He won the 2018 Scarlett Award from Lorne Sculpture Biennale.

HAMISH TA-MÉ is an established commercial photographer with a parallel career as an exhibiting artist. He has a focus on portraiture in both his commercial and fine art practice.

CHER TAN is an essayist and critic. Her work has appeared in *Hyperallergic, Runway Journal, The Guardian, Cordite Poetry Review, The Age* and *Disclaimer Journal,* among others. She is an editor at *Liminal* and the reviews editor at *Meanjin*. Her critically acclaimed debut essay collection, *Peripathetic: Notes on (Un)belonging,* is now out with NewSouth Publishing.

MICHELLE WANG is an art consultant and writer based on Gadigal land. She curates public and digital art projects at Art Pharmacy, and her writing on film, fashion and art can be found in *The Saturday Paper*, *Harper's Bazaar*, *The Monthly* and *The Guardian*.

EMMA-KATE WILSON is a contemporary art and design writer originally from the UK and now based in Bellingen, NSW. She has written for various publications such as *Art Collector*, *Art Almanac*, *ArchitectureAU*, *Habitus Living*, and others.

Previews

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Briony Downes, Bec Gallo, Sally Gearon,
Jo Higgins, Barnaby Smith

Phuong Ngo, *Adelaide, Phuong Ngo, Tran Ngo,* 1982/83.

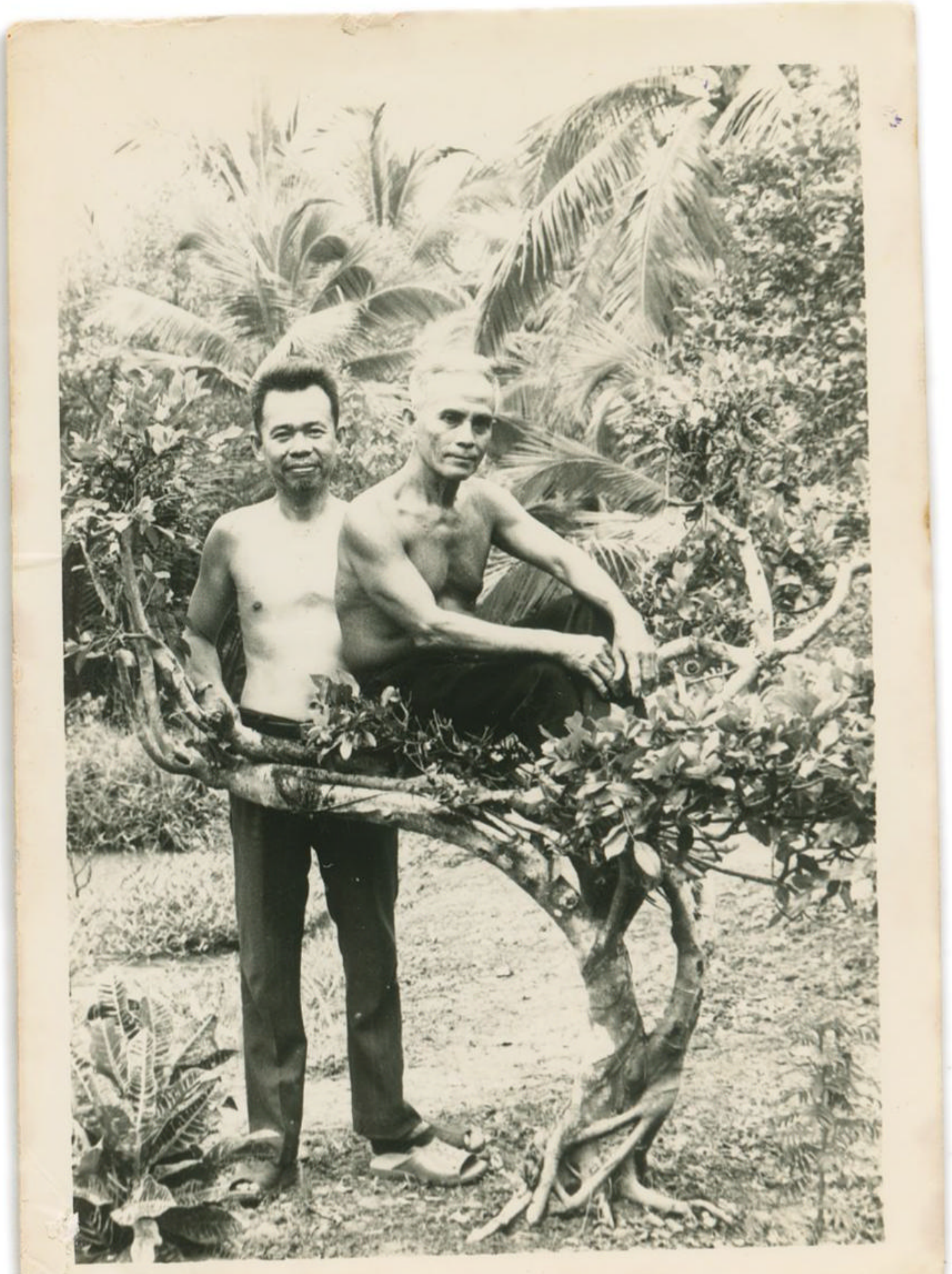
Melbourne/Naarm

Inheritance
Phuong Ngo
West Space
On now—7 June

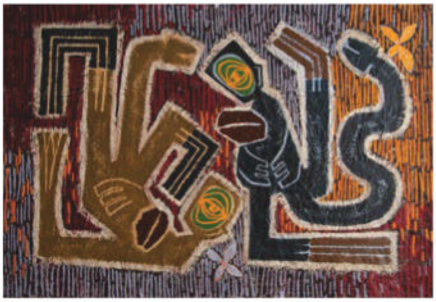
The story of *Inheritance* is an epic: it spans generations and continents, incorporates objects bought and sold across family lines, and draws on both spiritual and everyday rituals. At times over its long development, Phuong Ngo tells me, he wondered if the project might be cursed. After three marble table tops, produced near his family's village in Vietnam, shattered upon arrival in Melbourne, a good friend asked if Ngo had requested his ancestors' permission. Ngo started burning incense and offering cognac, and things improved.

Inheritance is full of mysterious confluences, complex family lore, wry humour, and tough love. It's centred around the family table: a site of gathering, meals, celebrations, and punishments. There are the tables with marble tops (successfully re-made) based on the ones from Ngo's maternal family home in Vietnam, their legs fabricated from the timber frame of the ancestral home. There's a table purchased from one side of his family into the other, becoming a kind of self-portrait of the artist. Then there is the second-hand melamine table that was at the centre of Ngo's Adelaide childhood.

There are particular kinds of punishments that, Ngo explains, are familiar to many second-generation Vietnamese-Australians. They involve holding poses and postures for extended periods, either against a wall or over a table. Punishment can be traumatic, but Ngo views them with nostalgia, even humour. For *Inheritance* he is collaborating with emerging Vietnamese-Australian artists, exploring what it means to hold these body memories. Just like the charged objects that populate the show—the tables, his mother's jade earrings, his grandmother's therapeutic coins—these postures are an inheritance. And here, Ngo is thinking deeply about what he will pass down to the next generation. —BEC GALLO



Phuong Ngo, *Mỹ Xuyên, Ông Nội, unknown person*, unknown date.



Taja Vaetoru, *Playing with Fire,* 2024.

Sydney/Eora

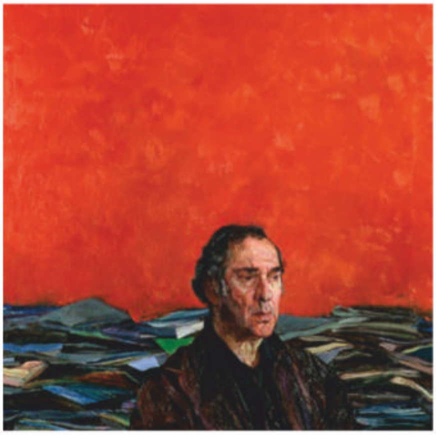
Idol
Taja Vaetoru
.M Contemporary
1—22 May

Taja Vaetoru has only been painting professionally for almost a year, but the stories they tell through their practice are much older, embodying a deeply rooted ancestral heritage. "When I'm working, sometimes my hands feel like they've done certain things before," they say. "I feel like they've practised certain actions for longer than I've been around."

Born in the Cook Islands on Manihiki—one of the world's most remote inhabited islands—Vaetoru currently lives and works in Berlin, and their first solo exhibition is at .M Contemporary in Sydney. The artist's large-scale paintings vary in subject, and at times are purely abstract, but many feature the Polynesian deity Tangaroa, the god of the sea. "I'm focusing on what this god is and what it means to me. What does worship mean to me? What does idolising something mean to me?"

There is an intuitive aspect to the way Vaetoru creates, but research has played an important part—sourcing archival images from the Cook Islands to reference certain textures and draw from traditional practices. "Something that I really enjoy with my practice is researching things about my culture, certain traditions, different patterns and ways of doing things," they say. "The practice has opened up a new space where I can explore my culture and my heritage while I'm so far away. It's shown how rich it is, and how much I do belong."

But while tradition is an important reference point, the work is firmly rooted in the present. "I think a lot of people imagine Polynesian work to be very traditional looking. I want them to see a different side, maybe something a bit more contemporary. And for my own people, I want them to see the beauty in their culture, that exists not only in the past but in the present." —SALLY GEARON



Justin Mortimer, *Harold Pinter,* 1992, oil on canvas.
© NATIONAL PORTRAIT GALLERY, LONDON.

Gold Coast/Yugambeh

Writers Revealed
HOTA
On now—3 August

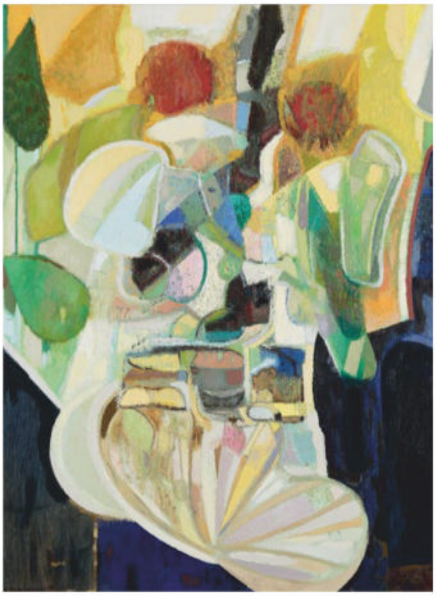
The sheer historical scope of *Writers Revealed* might initially seem a daunting prospect for visitors to this unprecedented exhibition at HOTA. Covering six centuries, it presents manuscripts, letters, illustrations and rare editions from many of the most influential authors in English literature.

All pieces are taken from the British Library and the National Portrait Gallery, London. Among the items on display is a manuscript from the 16th-century poet Thomas Wyatt (the oldest piece in the exhibition), a portrait of Shakespeare believed to be the only one painted in his lifetime, and Jane Austen's handwritten notes about her 1814 novel *Mansfield Park*. The extraordinary artefacts keep coming in an exhibition that was several years in the making.

"I'm particularly excited to see the handwritten draft for *Mrs Dalloway* by Virginia Woolf, shown alongside the iconic portrait of the author by George Charles Beresford," says Yarmila Alfonzetti, who oversaw the organisation of the exhibition at HOTA. "The handwritten manuscript for *Jane Eyre* by Charlotte Brontë is paired with a portrait of the Brontë sisters which was long thought to be lost, but was found folded on top of a wardrobe."

Writers Revealed also embraces contemporary British authors, such as novelists Zadie Smith and Sir Kazuo Ishiguro, and the late dub poet and activist Benjamin Zephaniah. And such is the imaginative way the exhibition is presented, any notion of "not knowing where to start" is quickly quashed.

"*Writers Revealed* reflects the fact that we live in a diverse world, made richer by the inclusion of a multitude of voices," says Alfonzetti. "Rather than present the exhibition chronologically, it explores the lives of more than 70 writers through themes such as fame, censorship and social justice. This means that you can explore the work of Benjamin Zephaniah alongside the life of William Blake. These groupings link writers across time." —BARNABY SMITH



Pia Murphy, *Sudden density,* 2025, oil and sand on canvas, 138 x 102 cm. PHOTOGRAPH: TIM GRESHAM.

Melbourne/Naarm

Look What I Found
Pia Murphy
Nicholas Thompson Gallery
7—24 May

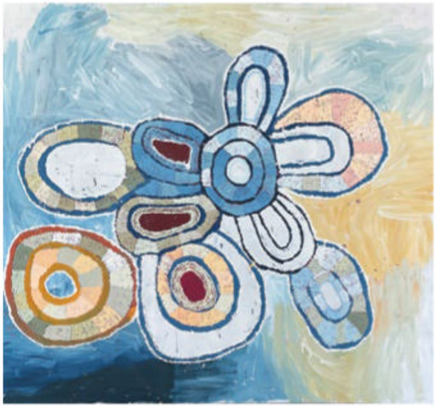
Pia Murphy leans into curiosity for her latest exhibition at Nicholas Thompson Gallery. *Look What I Found* is "referring to that experience in childhood of discovering surprising things in nature." It's a methodology Murphy uses in her practice, working with the sole intention of honest discovery. "I find planning and controlling is not something I enjoy. It doesn't feel natural. Not having a plan, throwing away the idea of the end result, frees me up and allows me to just paint."

The textured, colourful paintings are mostly abstract, though some natural forms emerge—a tree, a butterfly, a fish. The final product is produced through both the application and removal of paint, carving parts away, adding sand to achieve a visceral grittiness. Murphy was trained in printmaking and finds herself referring back to it from time to time. "I've discovered the benefits of what I learnt from printmaking, the layering onto canvas, tearing out pieces of paper, and mono-printing across the surface to get surprising results, to lose that control again." Despite starting with complete ambiguity, there is a cohesion to her works. "As I come to the end of a body of work, I try to tie it all together, to make sure it does look like a body of work."

Murphy grew up in Melbourne but is now living and working from the regional town Birregurra in Victoria's south-west, an environment she finds conducive to her creative process. "Nature definitely influences me day to day. It helps me just to get set for the day, to go outside and water the garden and look around, see what's growing. It allows my mind to relax into a more fluid way of being." —SALLY GEARON

Sydney/Eora

Tjunguringanyi, Come Together
Ames Yavuz
3—24 May



Tuppy Ngintja Goodwin, *Antara*, 2024, synthetic polymer on linen.

It's been 20 years since the Aboriginal-owned Mimili Maku Arts opened on the An̠angu Pitjantjatjara Yankunytjatjara (APY) Lands. For art centre manager Anna Wattler, Mimili Maku's first exhibition with Ames Yavuz is an opportunity to celebrate not only this milestone and the works of founding members Tuppy Ngintja Goodwin, Betty Pumani and Robert Fielding, but ways of working that are integral to the centre and An̠angu culture.

"This group setting is a beautiful nod to the traditional group displays that are the core of what art centres do: everyone working side by side on similar storylines, finding their own ways of doing that," she explains.

For Fielding, who helped to initiate the exhibition, aptly titled *Tjunguringanyi, Come Together,* it was important that his mentors Pumani and Goodwin were involved. "These works are about holding onto the importance of Mimili. Holding onto the importance of all your teachers … of your matriarchs, minyma mayatja, of your forefathers, wati tjilpi," he says.

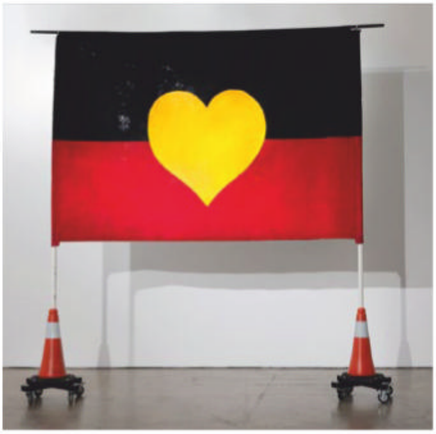
The artists have curated the exhibition, drawing from works made over the last three years. Their selection includes large-scale paintings by Pumani and Goodwin depicting ancestral songlines and sacred sites, and screen-prints by Fielding, which draw on archival images and language.

"Robert's work is less site-specific and speaks more to some of the core values of An̠angu culture like ngapartji-ngapartji—reciprocity—and learning side by side," explains Wattler. Fielding's work also speaks to broader contexts, like the ongoing impacts of the Stolen Generations.

"His works pack a political punch but they're also an extension to what Tuppy and Betty have been doing their entire lives, making incredibly powerful paintings which also carry this depth of knowledge. They might be misunderstood sometimes as just aesthetically beautiful … but they're actually incredibly powerful celebrations of a thriving culture. Robert's work sitting next to them drives that point home."
—JO HIGGINS

Hobart/nipaluna

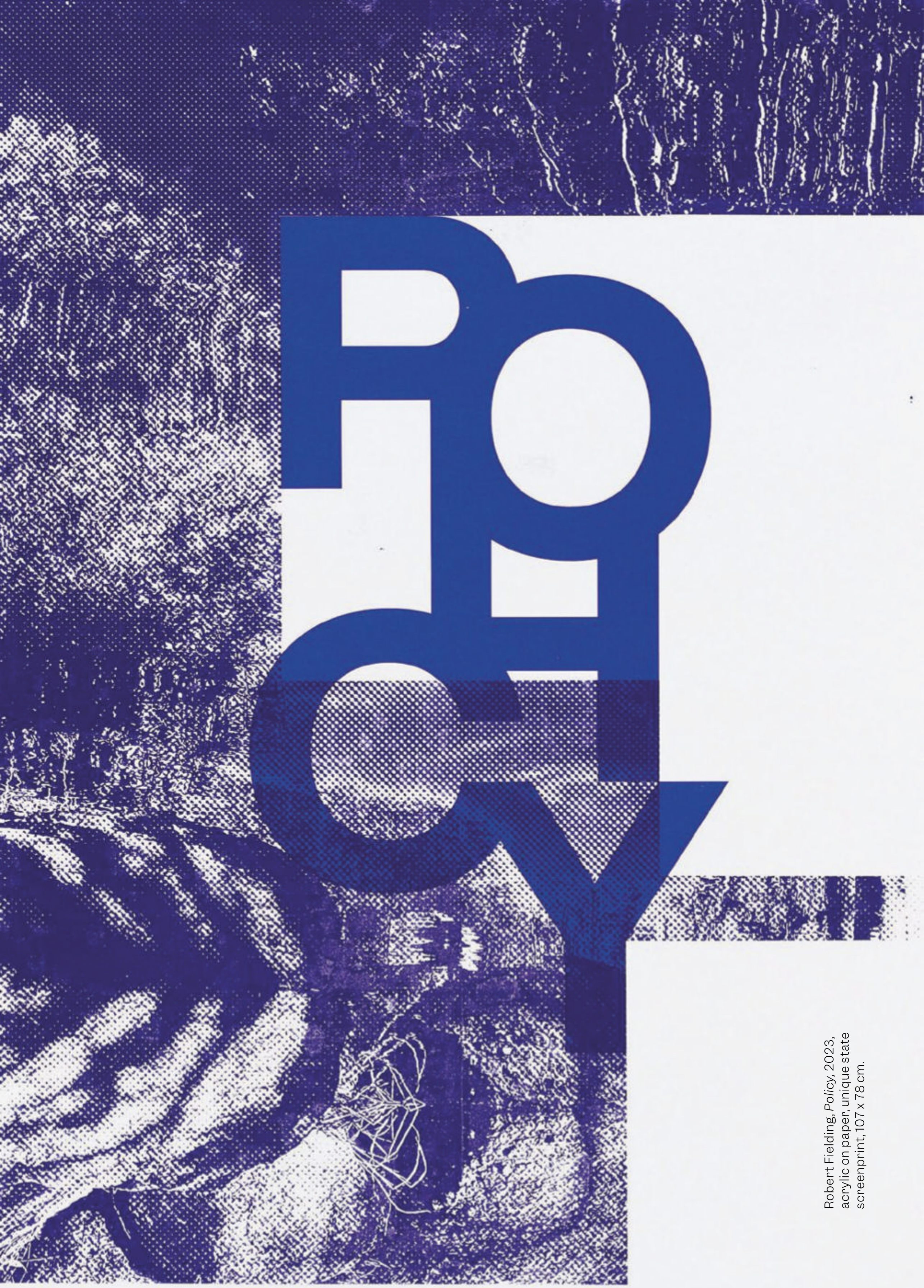
A MURRIALITY
Gordon Hookey
Plimsoll Gallery
8 June—11 August



Gordon Hookey, *A MURRIALITY,* installation view at UNSW Galleries. PHOTOGRAPH: JACQUIE MANNING.

Waanyi artist Gordon Hookey has been creating artwork for more than three decades. Describing his style as pictograms of a scenario, with images and symbols connecting a sprawling narrative, Hookey's work is imbued with elements of activism, pop culture and lived experience.

Surveying Hookey's oeuvre of paintings, sculpture, and prints, *A MURRIALITY* includes many billboard-sized works, filled to the edges with witty text, corrupt politicians and anthropomorphised native animals.

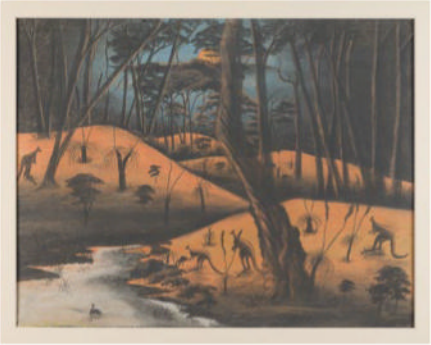


Robert Fielding, *Policy*, 2023, acrylic on paper, unique state screenprint, 107 x 78 cm.

Co-curating the exhibition with Liz Nowell, José Da Silva reveals, "While Gordon is deadly serious about his concerns, his practice includes plenty of bawdy caricatures and jokes. He is a master of political satire and enjoys a good bout of silliness to disarm viewers."

Commissioned specifically for the exhibition is a collection of freestanding paintings set up on orange traffic cones with wheels, appearing like a visual procession of flags or placards marching through the gallery. A callback to a series of banners Hookey created in 2021 for public rallies, Da Silva points out the new commissions evoke the concept of protest through their form and subjects. "The resulting works cover a broad range of ideas surrounding inequality and injustice, including Aboriginal survival through colonisation (and gentrification) and the housing crisis in Australia as a material consequence of greed and government policy."

At the final stop of a national tour that began in 2022, *A MURRIALITY* presents the oeuvre of an artist keenly aware of art's ability to communicate. "One of the strongest impressions we had putting this exhibition together is Gordon's genuine and steadfast belief that art can still be a catalyst for encouraging communities to act on not just civil and political rights but economic, social, and cultural rights," Da Silva says. "The exhibition reminds us that his works exemplify the idea of change, showing us possibilities for civic resistance, and ways to feel mobilised and ready to effect change." —BRIONY DOWNES



Parnell Dempster, *Down to drink,* 1946–50, pastel and charcoal on paper, 58.6 x 76.4 cm.

Perth/Boorloo

Kattidj Nagãr [Peaceful Quiet Reflection]
John Curtin Gallery
On now—19 December

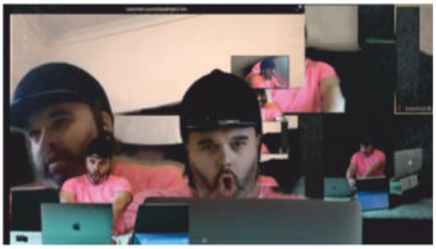
Described as "a space for reflection, remembrance, and the sharing of truth", *Kattidj Nagãr* is dedicated to the Aboriginal people who once resided at the Carrolup Settlement in Western Australia.

Forming a major part of *Kattidj Nagãr* are reproductions of artworks and personal objects once kept by the children of Carrolup. Working mostly with pastel and watercolour on paper, the children created many images of the natural world surrounding them—landscapes with kangaroos, wide plains and vibrant sunsets.

Expanding on what the images contain, Carrolup collections officer Lisa Liebetrau and Carrolup engagement advisor Patricia Ryder explain, "You will see the canola crops of Katanning in a bright yellow landscape painted with gouache by Barry Loo, with kangaroos moving across the landscape, drawn with ink. You will also see the patterns and designs created by the Carrolup girls, the most intricate webs of purples, blues and fuchsia pinks to create abstract designs that could be made into dress fabric. Some of these small details are culturally significant to Noongar Country."

Part of the Stolen Generations, the children were taken to the Carrolup Settlement in the 1940s. Carrolup was one of the many settlements that became places of detainment and forced assimilation. With *Kattidj Nagãr* created to offer their families a place to honour their memory and reflect on the past, also included are screenings of two films, *Heart Coming Home* and *A Decade of Carrolup,* allowing visitors to hear oral histories and interviews with Carrolup descendants and artists.

As they note, "These artworks may be the only tangible trace left of a loved one. We have found that people who have come to engage with the exhibition have gone away with new knowledge about Western Australian history. People have left this space with a more reflective mindset." —BRIONY DOWNES



Monte Masi, *ZOOMLORD*, 2020, HD video, 4 min 40 sec. COURTESY THE ARTIST.

Adelaide/Kaurna Country

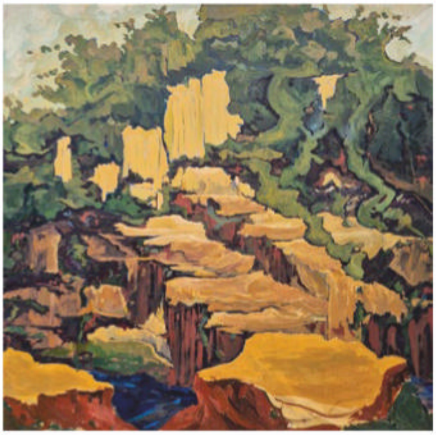
Push / Pull
Adelaide Contemporary Experimental
3 May—28 June

Push / Pull is an ambitious program that brings together themes and areas of focus that, for artistic director Danni Zuvela, honour the history of Adelaide Contemporary Experimental, or ACE (and its predecessors, Experimental Art Foundation and the Contemporary Art Centre of South Australia) as a platform for radical experimentation. It looks to a best-practice future where programming is developed in deep collaboration with communities, with accessibility at the forefront.

Push / Pull is many things at once: an exhibition, performance series, public programs, community-led workshops, and interventions by 38 artists and non-artists, including 33 from South Australia. The gallery will feature works by Jingwei Bu, Patrick William Carter, Trudy Tandberg, Shenshen Zheng, Shan Michaels, and students from South Australian School and Services for Vision Impaired (SASSVI), as well as a sound composition by Antony Abbracciavento. There's a strong focus on works that can be experienced through senses other than sight—in particular touch—as well as tactile wayfinding.

Several gallery works will be transformed by iterative performative actions. As Zuvela says, "you could [visit] five or seven times throughout the exhibition, and it would look different every time." The program, developed by Zuvela and Henry Wolff, is fit for the Festival City. It's dense, with five major events plus other, smaller happenings. The project's centrepiece is *Deeply Hanging Out*, a program of talks, performances, and screenings on 23 and 24 May.

In times of uncertainty it's tempting to hold on to what's known, and to minimise the possibility of failure. With its openness to trying new things, to de-centring visual experience, and to messy complexity, *Push / Pull* feels like a hopeful and celebratory expansion in times of contraction. —BEC GALLO



Max Mueller, *Soldiers,* 2025, oil on linen, 125 x 125 cm.

Hobart/nipaluna

In the Sticks
Max Mueller
Handmark Gallery
23 May—16 June

The paintings of Max Mueller are the result of the artist's urgent, spontaneous need to immediately capture a certain scene or image.

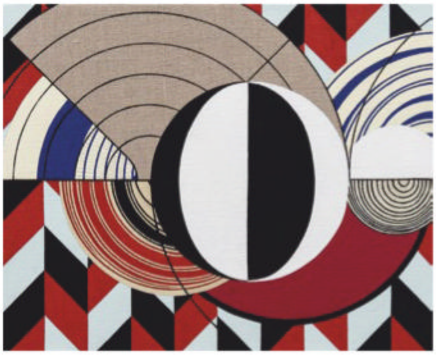
"I've used painting in the same impulsive way you take a phone photo of a special moment, without intent or a complicated motive," he says. "I'm only interested in the essence of a moment at this time in my life. I feel I don't have the time to philosophise on painting."

Hobart-based Mueller's *In the Sticks* exhibition at Handmark features oil-on-linen works that show tranquil scenes of Tasmania: seascapes and landscapes alongside several paintings of garden or park settings, where nature is managed and maintained in a context of civilisation and curation.

"Living in Tasmania/Lutruwita my whole life has certainly had a profound impact on what I look for to paint or draw," he says. "So much of this island is entwined in green, but even in the most remote places you find a sense of common suburban life—retaining walls and treated pine fences."

Mueller's figurative style might be regarded as somewhat 'traditional' in the context of contemporary art today, though his influences are wide-ranging, and include Jean-Édouard Vuillard, John Singer Sargent, Edvard Munch and Chaïm Soutine. Still emerging as an artist, he intends to embrace "more modern subjects" in future work. Mueller won the Packing Room Prize in the 2023 Henry Jones Art Prize, with the show at Handmark his most significant exposure yet—and that extra attention is having an impact on his approach.

"Even in small amounts, you can really feel when someone is going to look at what you paint. I think it changes everything. I've done so many paintings that only I have ever laid eyes on, and this past year has certainly been a big change for me, but is driving me into subjects and methods I wouldn't have otherwise considered." —BARNABY SMITH



Jose Dávila, *The fact of constantly returning to the same point or situation,* 2022, silkscreen print and vinyl paint on loomstate linen, 28.3 x 35 x 3 cm.

Sydney/Eora

Physics of Uncertainty
Jose Dávila
COMA Gallery
On now—10 May

According to COMA Gallery director Sotiris Sotiriou, Jose Dávila is not the type of artist to turn up before an exhibition saying, "Let's just chitchat and eat lunch over the next few days and figure out what looks good." Says Sotiriou, "He's turning up and we already have schematics. We have plans. We have what angle each sculpture should be facing and in which direction; all of that has already been decided."

For anyone familiar with Dávila's poetic, finely calibrated sculptural investigations of spatial perception, balance and equilibrium, this perhaps isn't surprising.

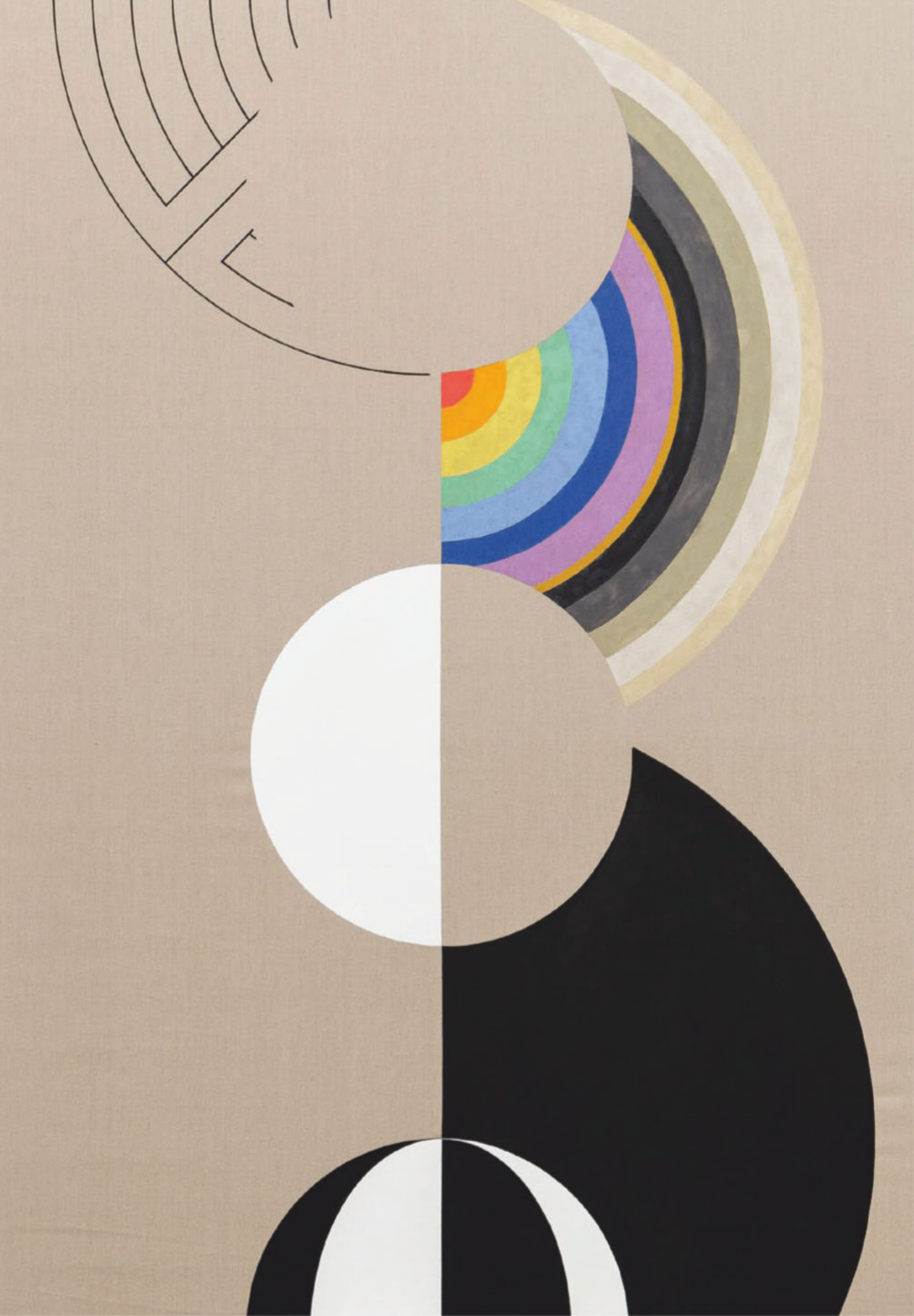
One of Mexico's most acclaimed contemporary artists, the architecturally trained Dávila's work was first shown in Sydney in 2020 as part of Brook Garru Andrew's 22nd Biennale of Sydney: *NIRIN*. His exhibition at COMA will be his first commercial presentation in Australia.

Dávila's multifaceted practice includes painting, photographic work and balletic sculptural installations that stack and arrange concrete blocks, locally-sourced found materials including stone, wood, marble, glass and cleverly employed ratchet straps. Reinventing a modernist visual vocabulary that references the work of artists including Josef Albers, Donald Judd and Richard Serra, Dávila's works are imbued with stillness and tension, apparent fragility and literal weight.

The exhibition will feature a series of concrete and stone sculptures and raw linen paintings that explore the geometric formation of the circle, part of a recurring interest for Dávila that is echoed in his use of metal cylinders and found rocks and river stones.

"There's this idea of unity and balance [in his work]...You can encounter this sculpture, an amalgamation of different objects, and feel instantly that it has equilibrium," explains Sotiriou. "It's an optical effect—400kg of concrete and rock held together with a ratchet strap?! But what's so interesting about it is that people still see it and go, 'Whoa, that is true balance.'" —JO HIGGINS

RIGHT
Jose Dávila, *The fact of constantly returning to the same point or situation,* 2024, silkscreen print and vinyl paint on loomstate linen, 210 x 170 x 6 cm.



Sensory Perception

Inspired by the ways in which nature informs creativity, the exhibition *Material Nature* aims to encourage viewers to think deeply about the human connection to the natural world.

WRITER
Briony Downes

Shinrin-yoku is the Japanese term for forest bathing—a practice where one immerses in nature as a form of self-care. The key is mindfulness, to connect deeply on all sensory levels with the natural world.

In a sense, shinrin-yoku relates to the idea behind *Material Nature*—an exhibition of artists who engage with nature through their creative practice. Curated by Dr Anne-Marie Jean, the show brings together the work of Ros Auld, Manini Gumana, Jahnne Pasco-White, John Peart, Ana Pollak, Annika Romeyn, Garawan Wanambi and Savanhdary Vongpoothorn. "In curating the show I've asked how contemporary artists are articulating their complex physical and cultural relationships to the environments they engage with, and how the material structures of their works invite us as viewers to consider our own intimate relationships to the material wonders of the natural world," Jean explains.

Reflecting on the physical process of making, Jean says sculptural ceramicist Ros Auld expresses her lived interaction with nature through the application of surface textures and glazes onto her abstract forms. Describing the first time she saw Auld's ceramic work, *Landform* (2011), during a studio visit, Jean says, "I had a sense of Ros arching and stretching to hold its prominent form and weight, supporting its infrastructure with her torso, with her own trunk. This piece stimulates the viewer into the physical experience of making, as much as its connection to the materiality of nature, and representation of it."

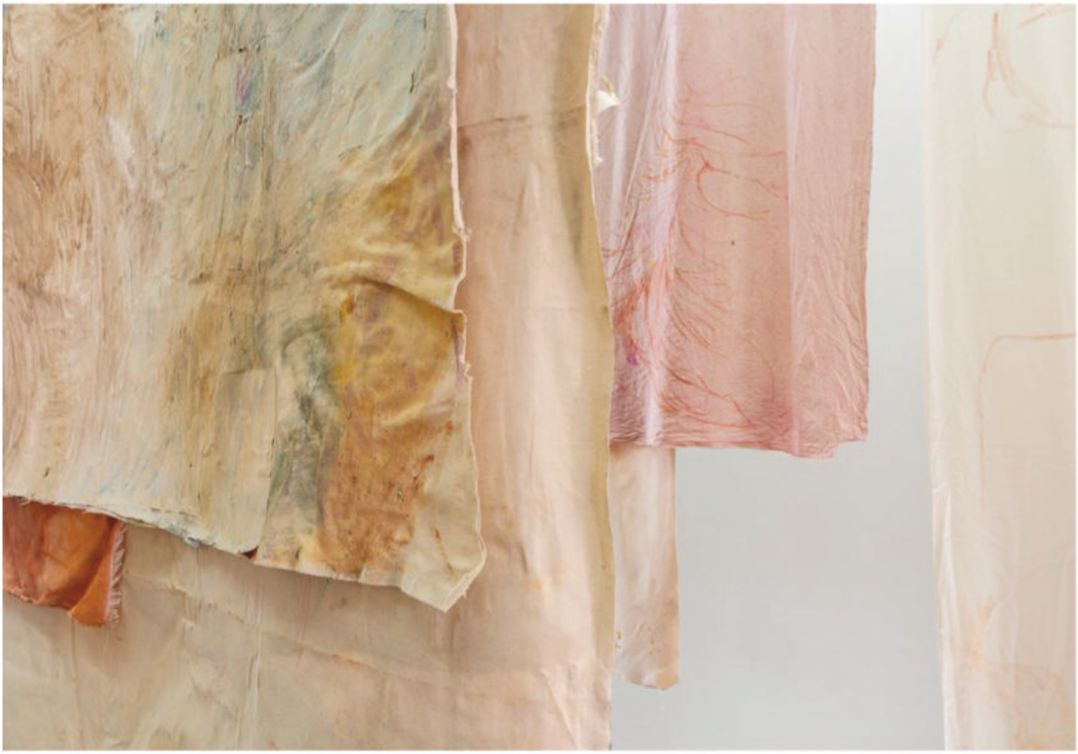
Taking a different approach, Jahnne Pasco-White allows the domestic world to infiltrate her painting practice. In a room-sized installation created specifically for the exhibition, large sheets of canvas and fabric encompass the gallery space, hanging from the ceiling and draped over multiple surfaces. Marked with a soft palette of warm flesh-coloured dyes, a defining feature of Pasco-White's work is the inclusion of everyday materials and occurrences—marks made by her child and dyes and inks made from organic matter and human debris. As Jean explains, "The works are skins and stains of nature, and human commingling with them, lifted from the horizontal plane to hover in bodily relation with a moving audience."

During the development phase of the exhibition, Jean traveled to north-east Arnhem Land to visit Manini Gumana, a Yolŋu artist who lives and works from her homeland, Gängan. Her chosen materials are bark, stringybark poles (Larrakitj) and pigments she sources on Country. Painting directly onto the Larrakitj and sheets of bark, Gumana creates highly detailed images that symbolise patterns made by the ocean and the life it contains. While there, Jean also met Gumana's husband, Garawan Wanambi. Using similar materials, his work depicts rivers, waterways and the mosquito. "Like all Yolŋu paintings, their work is interwoven with multiple meanings," says Jean. "For me, the linking feature is the physicality of pressure and release in their mark making."

RIGHT
Manini Gumana, installation view, Sophie Gannon Gallery, Melbourne, 8–24 August 2024.
PHOTOGRAPH: FIONA STOREY.

Ros Auld, *Landform,* 2011, stoneware with crackle glazes, 42 x 64 x 38 cm. COURTESY THE ARTIST. PHOTOGRAPH: ROB LITTLE.

Jahnne Pasco-White, *becoming with,* 2019, Gertrude Glasshouse. PHOTOGRAPH: CHRISTO CROCKER.



> “As our bodies respond to the works and their compositions, we have remembered sensations, sensing if not seeing, the proximity of foliage, the wet damp soil, the rough bark, the radiant heat, the water and the rain.” – DR ANNE-MARIE JEAN

Another artist working with wood is Ana Pollak. Living on Dangar Island on the Hawkesbury River, the ebb and flow of the water environment is a key experience in Pollak’s daily life. Transferring this into the work she creates, Pollak carves into slabs of blackbutt wood before painting pale hues onto the rippling surfaces. “She describes this series of wooden reliefs as being about the earth’s ancient skin shaped by water and wind and the man-made scars on its surface,” Jean explains. “She’s carved into these beautiful blocks of wood and used clay wash on them in the same way that she uses clay wash and ink on her paintings.”

Connecting to the exhibition title, the materiality of John Peart’s collages has always interested Jean. Drawn to the tactile process of tearing and placing strips of paper onto another surface, Peart worked with his materials to evoke the negative spaces within condensed bushland. “His mark making is densely layered and woven, so when these rough-edged, firmly articulated dots of muddy and vibrant colours layer up on the surface, they echo a living environment of growth, movement and light. Our position as viewers then is from within.”

Similarly, Savanhdary Vongpoothorn captures light and the patterns of nature through the perforations she makes across her canvas before applying paint. As Jean points out, “There’s a relationship of repetitive mark making and colour that creates a delicate, all-over sensation of being engulfed. There’s no horizon. It’s the most abstract work in *Material Nature* as it illustrates the non-visual experiences of being in the bush. Like sound and perception.” In contrast, Annika Romeyn brings her physical experiences of trekking and rafting through immense rock formations and waterways in national parks, into her series of intricately detailed watercolours of the landscape.

The result of a long-held fascination with multi-sensory art practices and how our relationship to nature can inform how we engage creatively, Jean hopes *Material Nature* will inspire viewers to think deeply about the human connection to the natural world. “I wanted something quite broad, but a lot of the show is about breaking illusion and reconnecting the viewer personally with the materiality of nature. As our bodies respond to the works and their compositions, we have remembered sensations, sensing if not seeing, the proximity of foliage, the wet damp soil, the rough bark, the radiant heat, the water and the rain.”

Material Nature
Drill Hall Gallery
(Canberra/Ngambri ACT)
20 June—10 August

Laura Jones. PHOTOGRAPH: AMELIA RUSHFORTH.

20 QUESTIONS WITH
Laura Jones

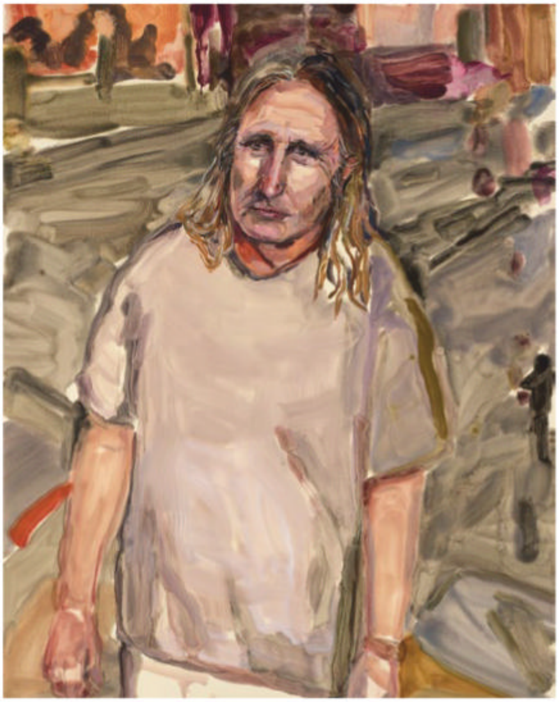
AS TOLD TO
Sally Gearon

The paintings of Laura Jones are at once quiet and expressive. Domestic scenes in still life—plants, flowers, interiors, figures—come to life with broad, gestural strokes that evoke a sense of time and place. Jones has long been interested in the relationship between humans and their natural environment, and her paintings capture the moment they intersect. Her environmental interests led her to meet acclaimed author and conservationist Tim Winton, and subsequently paint his first portrait. *Tim Winton* won Jones the coveted Archibald Prize in 2024. Ahead of her solo exhibition at Jan Murphy Gallery, we asked Jones 20 quick questions about paint, process, and practice.

Describe your practice in seven words?
Sensitive, colourful, gestural, evolving, beautiful, ugly, messy.

Your first art love?
The linocut!

Your paintings explore the relationship between humanity and nature—what is it about this intersection that interests you?
The world holds us and we are inseparable from the environment. With climate change we are all constantly living in an existential state of concern. It's the umbrella and backdrop to all of our life events, and human interactions and emotions. I feel like that is worth documenting as we navigate our everyday lives. Nature will go on without humans, which makes you think about your mortality all the time.



Laura Jones, *Tim Winton*, oil on linen, 198 x 152.5 cm.
© THE ARTIST, IMAGE © ART GALLERY OF NEW SOUTH WALES, JENNI CARTER SITTER/ TIM WINTON. IMAGE COPYRIGHT ART GALLERY OF NEW SOUTH WALES, JENNI CARTER.

How important is place to you when creating?
It's everything. My environment is very important to me. I also like my studio to feel just right. I need to feel settled to paint.

When is the best time of day for painting?
I usually hit my stride in the afternoon and heading into the evening. My mornings are all admin and life stuff and so I try to get those distractions out of the way to clear my head before I start.

What would a typical working day look like for you?
I've been commuting to Darlinghurst from Kurrajong so usually it's coffee, drive, and some exercise. I write in my journal when I get to the studio. Then I throw myself into painting as quickly as I can, having short breaks throughout the day to reflect on what I've done. I'll paint until it starts going south or until I get hungry! Sometimes I get visitors and chat to other artists in the building about what we're working on.

What do you think can be revealed in a still life?
Still life continues to be the most effective way for me to convey emotion through paint. It's such a striking metaphor for life and time passing. I'm obsessed with flowers. They hold the answers to almost everything. I also like that you can get lost in the form and problem-solving. I'm equally obsessed with the process of painting.

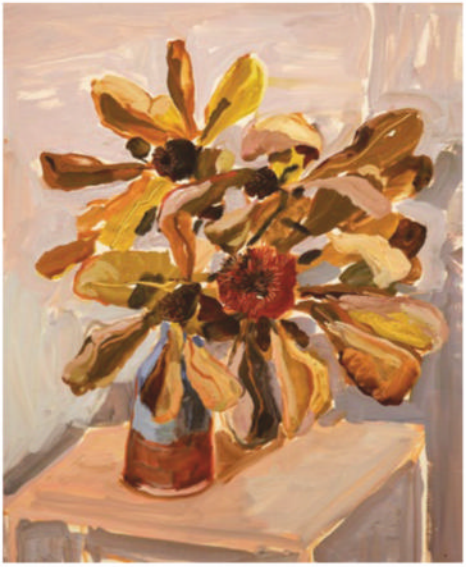
If you could collaborate with any artist, dead or alive, who would it be?
Vincent Namatjira!

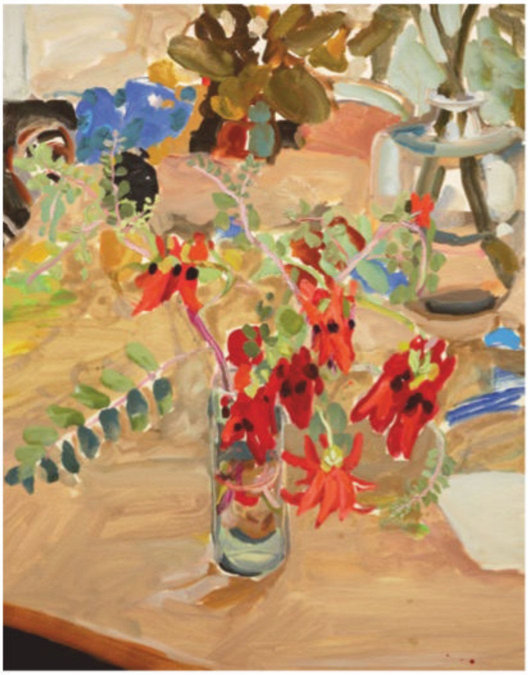
Painters who've influenced your work?
I'm going through a [Pierre] Bonnard phase at the moment. But I would have hundreds of influences. We are all collectively pushing forwards and learning from each other and from the past in conscious and subconscious ways.

Your 2024 Archibald Prize-winning portrait of Tim Winton was the first entry of the author—what was that process like?
I absolutely loved meeting Tim. His face was like a landscape of stories and I really wanted to convey his concern for the environment, his sense of urgency about climate inaction, and love for writing. I met him in his hometown of Fremantle in Western Australia and our conversation was seared into my memory, which really helped when it came to making the painting.

TOP LEFT
Afterlife, 2024,
oil on linen, 137 x 112 cm.

BOTTOM LEFT
Desert pea in the city, 2024,
oil on linen, 150 x 120 cm.

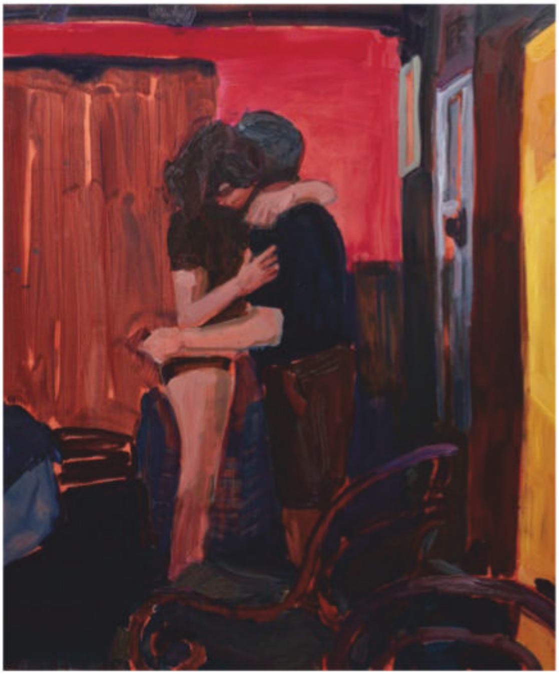


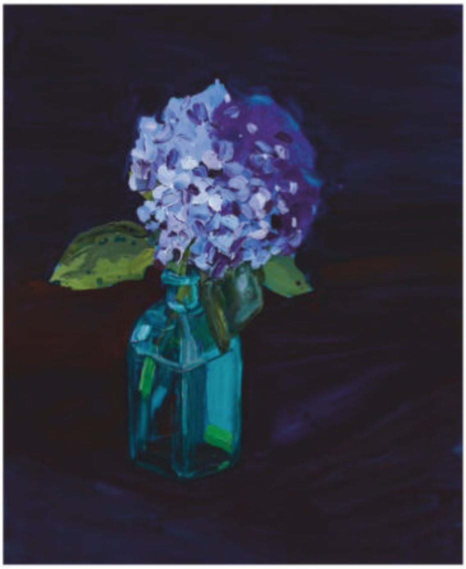


IMAGES COURTESY OF THE ARTIST AND JAN MURPHY GALLERY.

TOP RIGHT
The luxury of time, 2025,
oil on linen, 213 x 183 cm.

BOTTOM RIGHT
Bright side of the blues, 2025,
oil on linen, 137 x 112 cm.





Midnight Blue
Laura Jones
Jan Murphy Gallery
(Brisbane/Meanjin QLD)
13—31 May

Do you have any desire to explore portraiture more in your practice?
I've actually started incorporating a lot more figures into my work since I've started painting interiors. Particularly relationships between figures and how that can bring a space to life. I'm trying to paint people as if they are still life and not get too caught up in the details. There's an equalising of the picture plane that has to happen so that the viewer can empathise with the figures and find a way into the painting.

The most interesting thing someone has said to you about your work?
That there's an honesty about it. I do wear my heart on my sleeve and I think it shows.

Best advice you've been given about making art?
Keep going. Work hard. Don't be afraid of making mistakes—there is no such thing. Start again and again and again...

Beauty or politics?
Both. They are inseparable.

Order or chaos?
Both! Life is a balancing act; I alternate going in both directions and pull back when I feel I'm going too far down one path.

An art experience that's stuck with you?
The Archibald! Also—painting on Lizard Island at the Australian Museum Research Station and meeting scientists during a mass bleaching event on the Great Barrier Reef. It taught me that art and science have many similarities and we need to bring them together to address global issues.

Favoured paint brand?
Langridge. It's Australian made and I love the colours and mediums.

Quick advice for young artists?
Work as hard as you can and it will come back to you in some way. Don't give up. Have as much fun as you can juggling it all.

What can we expect to see in your new solo show at Jan Murphy Gallery?
I'm going through a blue phase. I'm living in the town I grew up in and finding myself leaning into the nostalgia and melancholy of time passing. I'm making still life and interiors that centre around a place I hold dear.

What would you like to do next?
A residency in Paris.

Flying High

Taking an expanded approach to Indigenous curatorial practice, the ninth TarraWarra Biennial features work responding to themes of regeneration, restoring spirit, and disrupting colonial space. Three artists discuss their contributions.

WRITER

Giselle Au-Nhien Nguyen

Shireen Taweel, *Southern Celestial Astrolabe,* 2024, *Southern Celestial Quadrant,* 2024, *Qibla + Compass,* 2024, installation view, TarraWarra Biennial 2025: *We Are Eagles.* COURTESY OF THE ARTIST. PHOTOGRAPH: THOMAS MCCAMMON.

At the 1938 Day of Mourning, activist pastor Sir Douglas Nicholls KCVO OBE made an impassioned plea for an end to colonial oppression. “We do not want chicken-feed,” he said. “We are not chickens—we are eagles.”

The ninth TarraWarra Biennial takes its name from this poetic statement. *We Are Eagles*, curated by Yorta Yorta woman Kimberley Moulton, has three core thematic pillars: regeneration, restoring spirit and disrupting colonial space. Over 20 artists present new commissions responding to these ideas. “Contemporary art can really restore and give voice to not only objects, but also memory and place,” Moulton says.

Moulton applies a First Peoples curatorial approach to the Biennial, which shapes the form of the exhibition. “My practice is very much centred on relationality: building relationships, understanding artists, connecting to place, connecting to their research,” she says. “We’re expanding on what Indigenous curatorial practice can be.”

WARRABA WEATHERALL

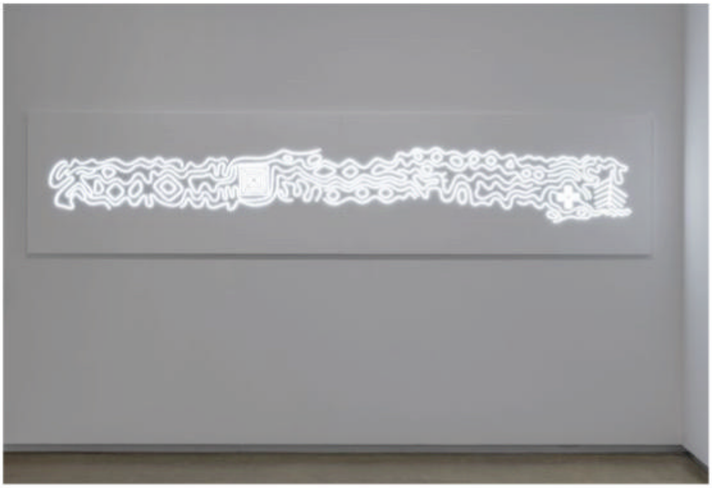
Across years of doctoral research, Kamilaroi artist Warraba Weatherall has studied countless archival records, many made by non-Indigenous anthropologists. One such document had separate designs that Weatherall began to regenerate. In this process, he realised that they belonged together as a whole image. "It's a cultural design that's very significant," the artist says.

Now, Weatherall is bringing the reunited designs to life as a large-scale light installation—the first time the artist has worked in this medium. "Thinking about the relationship between the design, its intention, its meaning and some of those reference points to cultural knowledge and constellations, I thought it would be fitting to look at light as a material," he says.

In creating the light work, Weatherall considered the ethical implications of showing these sacred designs to a wider audience within the context of colonisation. "Many of our cultural practices and ceremonies are not continued and conducted anymore ... The unfortunate thing is that our contemporary experience is so far removed from that history," he says. "It's a delicate process, not wanting to contribute to the further bastardisation of cultural knowledge."

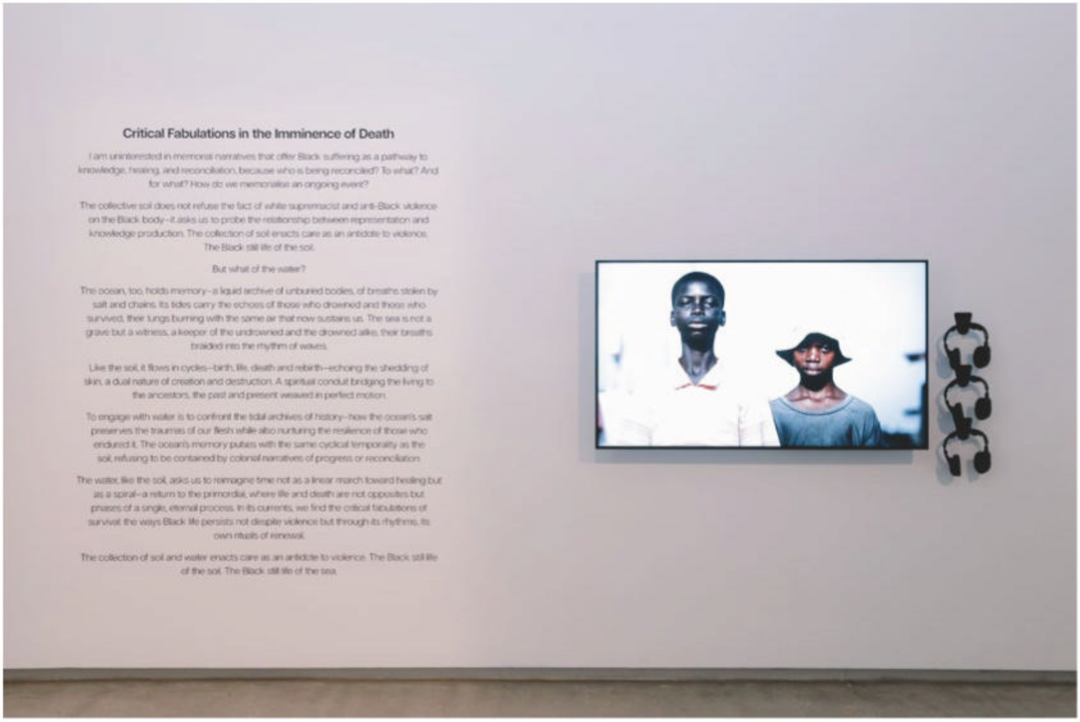
But on the other hand, cultural knowledge has been shared for time immemorial—so these designs will mean something deeper and different to the Indigenous people who see them. "Historically, cultural knowledges, particularly around sky knowledges, were something that was widely understood and taught to younger children within communities," Weatherall continues. "There are things that are related to the designs and the processes that have sensitivities, but the design itself and what it actually depicts doesn't."

With this light work, Weatherall hopes to keep these cultural designs alive, and communicate their codified meanings to those who have ancestral ties. Others must understand the limits of their knowledge, he says. Whatever their background, he hopes the value of the project will be clear to everyone who sees it, and "that people can appreciate and get a glimpse into a cultural reference point that has been expressed in a contemporary way through the light installation, and understand that this is an ongoing process of regeneration."



ABOVE
Warraba Weatherall, *Maayanbaa,* 2025, installation view, TarraWarra Biennial 2025: *We Are Eagles*. FABRICATED BY HORNE ART STUDIO. COURTESY OF THE ARTIST AND MILANI GALLERY. PHOTOGRAPH: ANDREW CURTIS.

LEFT
Warraba Weatherall, *InstitutionaLies,* 2017/2025, steel, iron, cotton thread, installation view, Museum of Contemporary Art Australia, Sydney, 2025. PHOTOGRAPH: JESSICA MAURER.



wani toaishara, *Critical Fabulations in the Imminence of Death,* 2025, installation view, TarraWarra Biennial 2025: *We Are Eagles*.
COURTESY OF THE ARTIST. PHOTOGRAPH: THOMAS MCCAMMON.

WANI TOAISHARA

wani toaishara is creating a new artistic language. Rather than memory, the Congolese artist speaks about "re-memory", and rather than representation, "re-presentation". It is a statement: we have always been here.

"Because our culture has never stopped, I don't believe we're representing anything, but I believe we're always presenting what has always been," he says. "With the idea of memory, I think of it in the same way—it's a re-memory of what my body's always known."

toaishara's work has long explored Blackness, statelessness, climate change and dislocation. At TarraWarra, he presents a new two-channel video piece that builds on these ideas, as well as tying into the Biennial's themes of regeneration, restoring spirit and disrupting colonialism. "For this work, I draw inspiration specifically from … my personal story, the hypervisibility of the Black body on the political landscape, and particularly the idea of both soil and different bodies of water," he says. "I'm thinking through different techniques that help us perceive space and presence."

The abstract video plays on imagery of water, soil and bodies to present a metaphorical imagining. "I have combined visual mediums with performative elements, trying to create immersive experiences, whether it's how the body moves, or other bodies, thought through in the different ways we're in the same body," toaishara says. "I'm specifically really interested in the Black body and how it relates to ourselves."

Before turning to visual art, toaishara was a spoken-word poet. For this commission, he combines these two worlds, with a written piece displayed alongside the video work. He's also experimenting with different forms of photography: "I'm integrating a form of performance within the work—I'm really interested in studio portraiture photography and how it was used before [compared] to how we use it now."

In this work, toaishara does not focus on relationships to colonisation or whiteness—rather, he turns his gaze towards his own community. "That's where the theme around water and soil comes from," he says. "When you plant something in soil, it grows."

> “Contemporary art can really restore and give voice to not only objects, but also memory and place.”
>
> — KIMBERLEY MOULTON

wani toaishara: a most beautiful experiment, 2024, installation view, West Space. PHOTOGRAPH: JANELLE LOW. COURTESY OF THE ARTIST.

in the context of a world that is in so many ways

REGULUS
SPICA
BETA CENTAURI
حضار
ALPHA CENTAURI
طواف
الحج ١٤٤٣
12:30

SHIREEN TAWEEL

In 2024, Shireen Taweel undertook a pilgrimage across Aotearoa and Australia—her own version of Hajj, the annual Islamic journey to Mecca. "It was quite significant as a way of bringing forward futurism, of thinking of … pilgrimage and celestial navigation, particularly aligned with sacred practice," says the Sydney-based artist.

Taweel's research in Arabic astronomy informs her project *Pilgrimage of a Hajjanaut.* Through her investigation, the artist learned that Western sciences are largely founded within the Arabic scientific framework. "A lot of what we know in the West has been reappropriated from the East," she says. "The Arabic science that I've been researching is actually very much embedded in the infrastructure of space activity and in all forms of mathematics that we rely on today … Stars have Arabic names too within the Western language of mapping astronomy."

The artist used her skills in coppersmithing to make her own celestial instruments, including a qibla (compass), quadrant, sundial and astrolabe. "There's been a really wonderful material development around the projects of pilgrimage," Taweel says. "It's been a generative [approach to] methodologies [which] consider decolonial practices across the earth, but also across space."

For this project, Taweel had initially called herself a Hajjonaut, but swapped the O for an A as an "indicative nod towards the feminine". The costume she wore for the journey—and in the video documenting the pilgrimage—engages with pilgrims' cloth and materiality, as well as the textiles of space exploration. "There are so many different rituals that come into the journey," she says.

Taweel's experience of embarking on the physical journey after this exhaustive research brought what she'd learned to life in a magical way. "Up until my pilgrimage project, I'd been so deep in research and handling the instruments, looking at them, examining them, talking about them," she says.

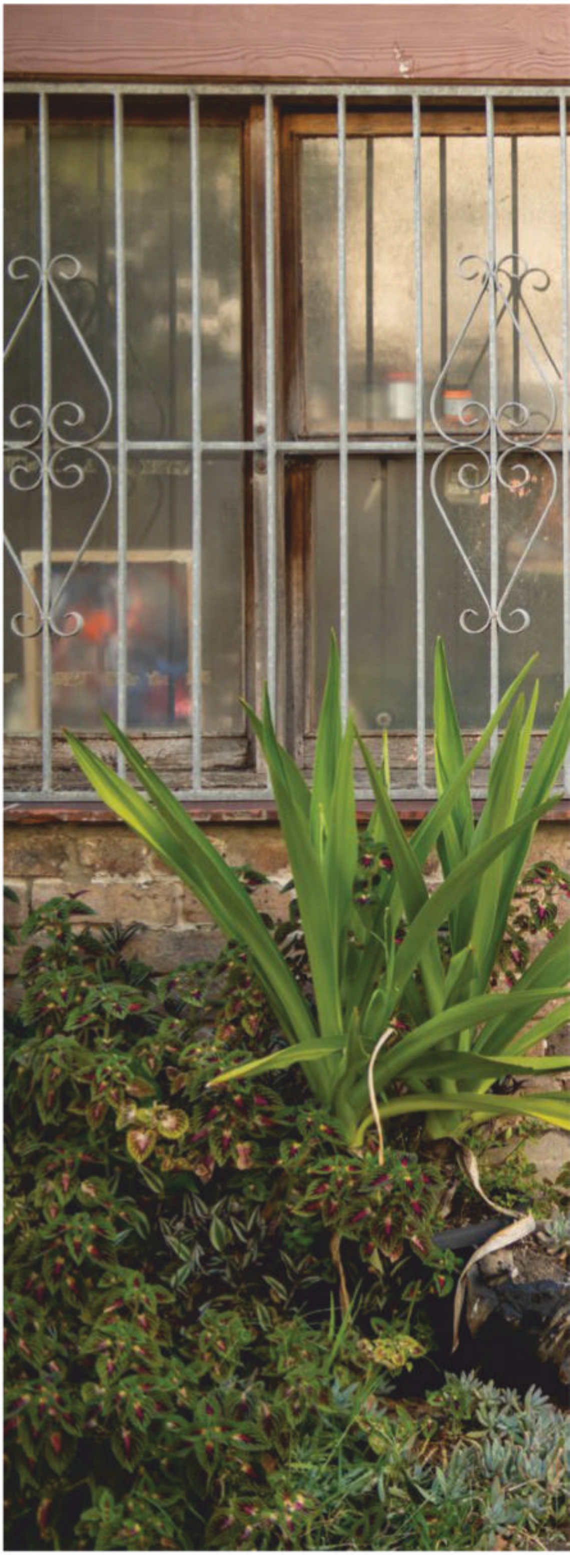
"It wasn't until I was culturally applying the well of knowledge I had accumulated … that it really started to move so beautifully, in a way that [brought] such a different sense of meaning to understanding our connection to the greater cosmos."

ABOVE
Shireen Taweel, *Pilgrimage of a Hajjanaut,* 2025, production still, three-channel film installation, duration: 00:19:30. COURTESY OF THE ARTIST AND STATION, AUSTRALIA. IMAGE: SPENCER REID. THE ARTIST ACKNOWLEDGES THIS WORK WAS FILMED ON THE LANDS OF TE WAIPOUNAMU, AOTEAROA.

LEFT
Shireen Taweel, *Pilgrimage of a Hajjanaut,* 2025, production still, three-channel film installation, duration: 00:19:30. COURTESY OF THE ARTIST AND STATION, AUSTRALIA. IMAGE: SPENCER REID. THE ARTIST ACKNOWLEDGES THIS WORK WAS FILMED ON THE LAND OF THE KARAJARRI PEOPLE. AUSTRALIA IS A LAND OF THE ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE. SOVEREIGNTY WAS NEVER CEDED.

TarraWarra Biennial 2025: We Are Eagles
TarraWarra Museum of Art
(Healesville/Wurundjeri Country VIC)
On now—20 July

Studio
Remy Faint



Working from his inner-city Sydney garage, Remy Faint meticulously constructs every element of his artworks—handcrafting wooden frames for his layered silk paintings, sculpting fabric, and, recently, engineering a large architectural structure inspired by 19th-century mechanical looms.

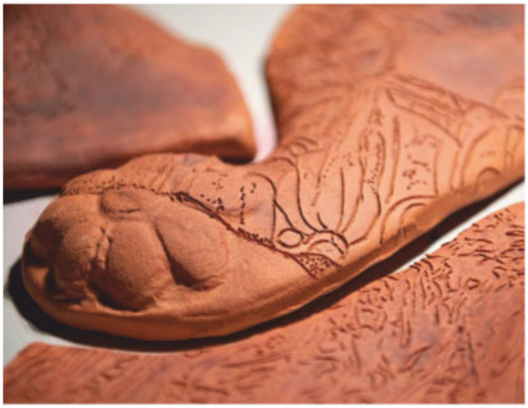
A deep engagement with both personal and collective history runs through Faint's ever-evolving practice. His work is shaped by his family's migration story—his great-great-grandfather, James Chung-Gon, arrived in Australia from Southern China over 150 years ago during the Victorian Gold Rush. After facing discrimination, he became a household name in Launceston, Tasmania. Faint's great-great-grandmother, who came from a lineage of silkworm farming, brought with her a legacy that now finds its way into the artist's material explorations. Today, their personal belongings are preserved in Tasmanian museums as artefacts of early Chinese immigration to Australia.

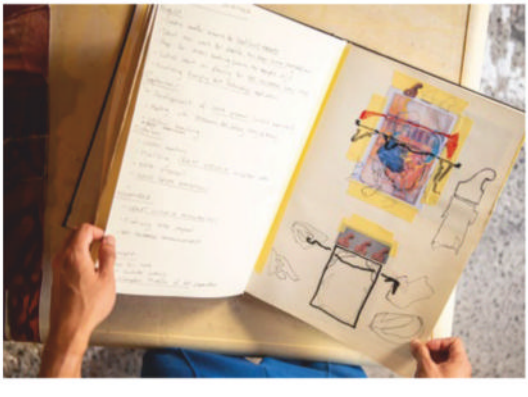
This lineage informs Faint's work, which is deeply rooted in object history and the ways material culture shapes personal identity. With his striking, multilayered paintings, Faint transforms personal, historical narratives into contemporary expressions of cross-cultural identity, reflecting the innovative spirit of those who build anew while honouring the past.

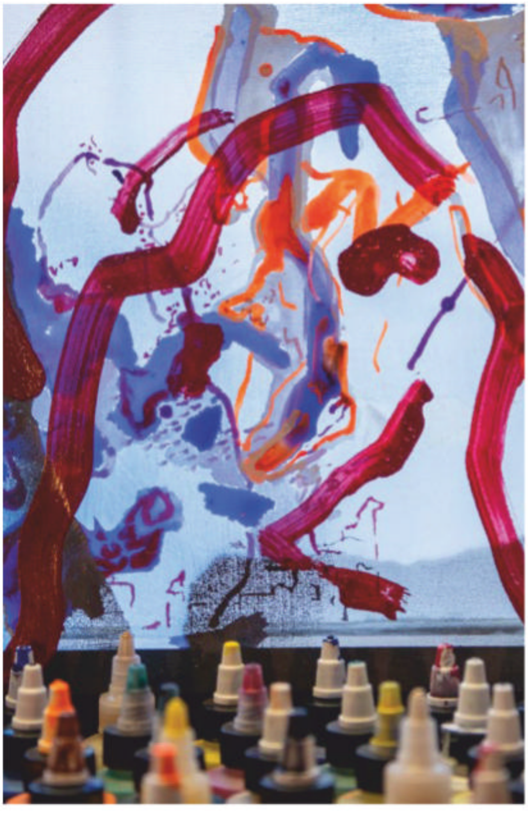
AS TOLD TO Michelle Wang

PHOTOGRAPHY BY Hamish Ta-mé

ICECREAM







“I’m drawn to silk...not only for its history as a painting surface, but its transcultural importance across 15 centuries of Silk Road exchange and culture.”

— REMY FAINT

PLACE

REMY FAINT: The collecting and archiving of different materials is prevalent in my work. If there’s an element that I don’t end up using I usually put it away for a period so that the studio acts as both storage facility and archive. It’s quite fluid because I work across a few different processes, including painting, ceramics, stitched fabric and at the moment I construct a lot of my own frames. The space goes through different phases depending on what I’m working on.

It’s both my own and a shared space with housemates who need to access it, as it is a garage—so everything is frequently moving around. The space has its quirks, such as its susceptibility to water after a storm, so things are usually elevated. People say my works appear delicate due to the transparency of the silk, which to some degree they are, but I think as a part of the entire fabrication process and this environment, they are actually quite robust. Assembling and collaging materials is central to my current practice, so I quite like it if the works show nuances or discrepancies.

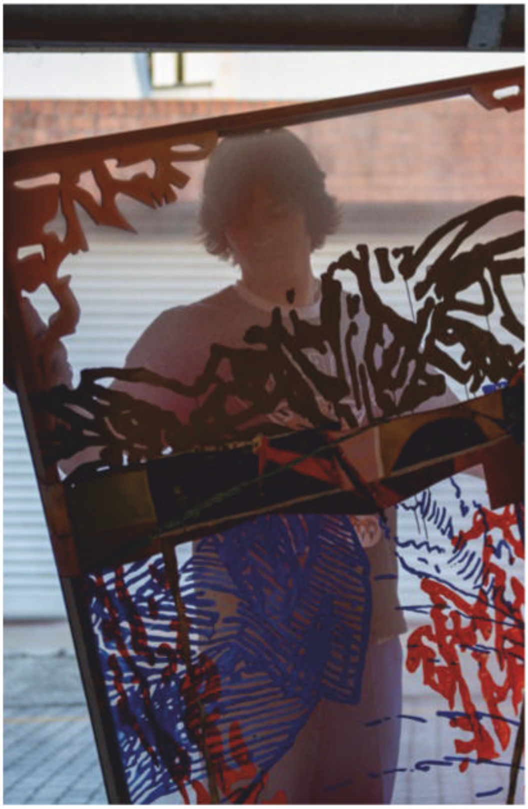
PROCESS

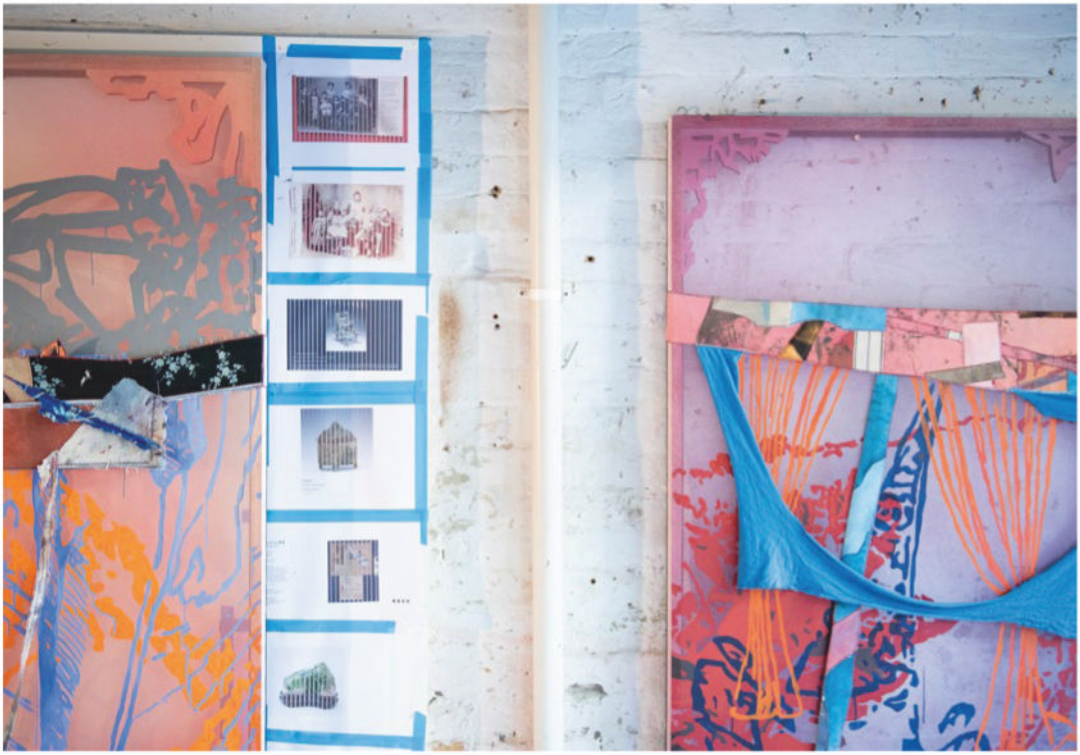
REMY FAINT: In my formative years of art-making and understanding my family’s history, my Chinese heritage was often expressed through heirlooms—mainly ornaments, clothing, textiles and trinkets owned by my ancestors. When I started experimenting with silk as a painting surface, I kept scraps and other tests as an archive in reference to this object history. These often end up coming back into the works.

In my paintings, I usually start by fabricating the frame with seemingly ornamental, irregular wooden brackets. This element adds support to the frame, and is a key layer in the development of the composition, suggesting a portal or passageway. The silk material is then stretched onto the frame where I use a spray gun to add swathes of colour. This acts as an initial painted ground, and imitates tonal depth in the transparent surface. From there it’s a process of layering painterly gestures. This can be abstract, or inspired by reference imagery that has been mediated, sometimes digitally or straight onto the surface. I reference archival or photographic imagery in almost all my paintings.

Painting on silk is completely different to painting on canvas. It is a much finer material and doesn’t absorb paint like primed cotton or linen. I have to paint thickly and use various acrylic mediums to get the right consistency and fluidity. I can work quickly because of the brief drying time of acrylic but it’s quite hard to ‘fix’ any mistakes. In a way it mirrors calligraphy techniques.

I then start to collage materials to create opacity. This is when my archive of painterly fabric surfaces is employed. A collaged banner or sash has become quite consistent within a lot of my paintings. They have often been described as horizon lines. For me, it is a reference to those textiles that have been a part of my family. This part of the process can be more spontaneous than the painted elements, as I am experimenting freely and quickly with different textures, colour and materials.





REMY FAINT: In the group exhibition *Artists in CQ: Of the Region*, at Rockhampton Museum of Art (RMOA), I'm showing an iteration of an installation presented last year in the Create NSW Visual Arts Fellowship (Emerging) at Artspace (Sydney). The RMOA exhibition brings together artists of Asian heritage with ties to the region. I've created new paintings specific to the narrative of Rockhampton's regionality, and Central Queensland more broadly. Although my Chinese side of the family isn't from Queensland, I'm connected to this show because my father's heritage and family is rooted across that area. The way this piece works alongside its previous iteration is a reflection of the parallel narratives of my identity.

My new paintings refer to newspaper illustrations from the Queensland State Archives that depicted Asian immigrants. The imagery is abstracted and mediated creatively, attempting to reposition a dominant view of history.

I was interested to have these painted compositions in relation to the main sculpture which is based on the form of a large 19th-century Chinese mechanical loom. Architecturally it creates a field of different materialities. It corresponds to the narrative of the loom, which is about transforming material from its raw state. I wanted to prioritise this state of change that is occurring between different objects, gestures and forms within the installation.

Alongside *Artists in CQ* is *Made in Japan*, an exhibition featuring 19th- and 20th-century Japanese standing and folding screens from the RMOA collection. These types of screens have had a long-term influence on my work. I'm excited for my work to be positioned adjacent to a vernacular collection of objects.

Exploration of identity shaped by a context of archiving and collecting has always been important to my practice. It's certainly why I'm drawn to silk: not only for its history as a painting surface, but its transcultural importance across 15 centuries of Silk Road exchange and culture.

Artists in CQ: Of the Region
Rockhampton Museum of Art
(Rockhampton/Darumbal Country QLD)
On now—3 August

RMOA Collection: Made in Japan
Rockhampton Museum of Art
(Rockhampton/Darumbal Country QLD)
On now—24 August

Class Acts

Traversing boundaries of the senses and of class, the work of Tina Stefanou is grounded in community. A solo exhibition at ACCA and a group exhibition at Bundanon showcase her work with unlikely collaborators.

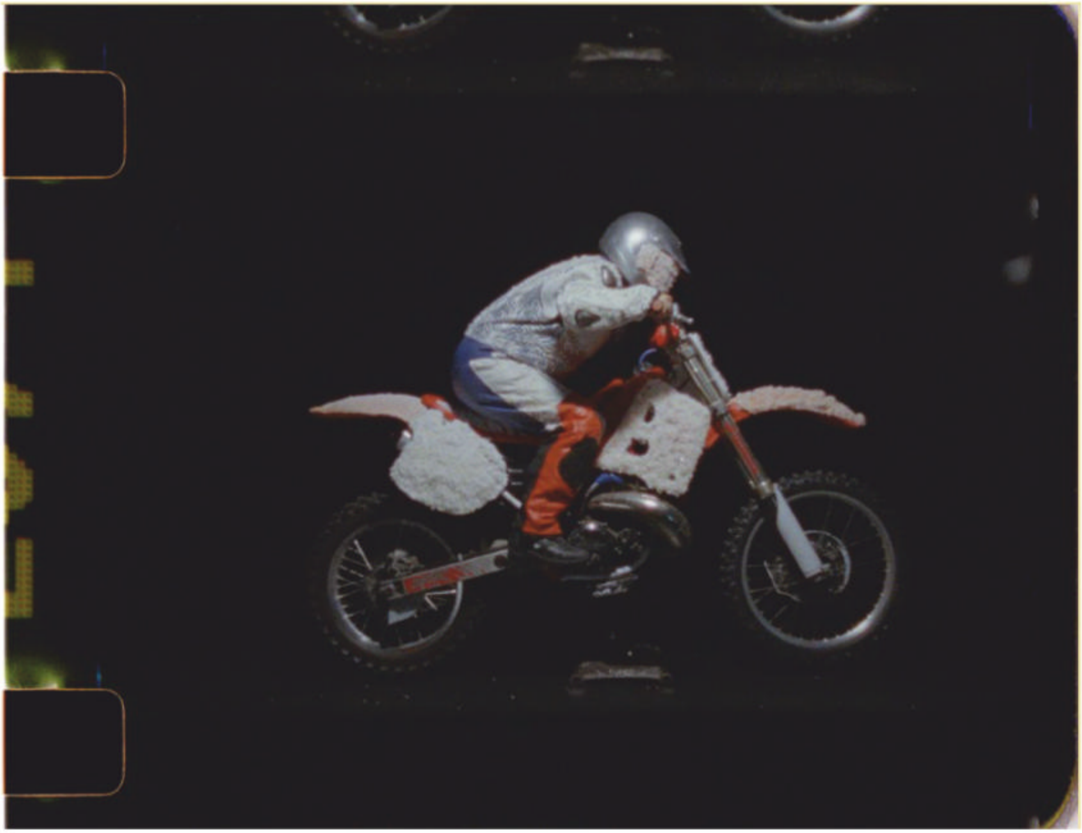
WRITER
Josephine Mead

It's an interesting proposition to put Tina Stefanou, an artist engaged with diasporic and working-class experiences, into the hallowed halls of the Australian Centre for Contemporary Art (ACCA)—a space of grand vision that I imagine is accompanied by many bureaucratic entanglements, given its physical and cultural scale. When asked how one approaches such an invitation, she admits she must reckon with "what it means to be the belle of the ball"—a challenge for an artist deeply grounded in collaboration.

Stefanou works to dissect class structures, in opposition to and in conversation with bourgeois realities. As the artist notes, "working within the working-class commons, living in working-class ways, my default isn't the educated bourgeois. I've moved into these spaces through the arts. My work is community-driven. If you are an artist existing within community, you need to honour it." For Stefanou, community is the work and the work takes place outside of the gallery. This will be exemplified in what the artist refers to as the "living-bibliography" accompanying the exhibition *You Can't See Speed* at ACCA—an extended list of everyone involved, without hierarchical bias.

The main commission centres blind motorbike rider Matthew Cassar. Stefanou was curious to understand how Cassar navigated riding, in relation to her prior work with horses and neurodiverse riders. Through many meetings, the two found shared understandings and differences. Cassar comes from a Maltese working-class upbringing, synonymous with the ideologies and behaviours of 'masc' culture—that which centres what may be deemed as masculine. Stefanou comes from similar cultural spaces, yet has moved into urban-educated realms with different ideologies and concerns. When traversing classes, Stefanou reflects, "there are things you try to escape when attempting to ascend into different economic or cultural spheres, but sometimes this is to your detriment." Cassar's generosity to openly meet arts realms with authencity is what makes this work possible. This is an allegory for Stefanou's dedication to meaningful engagement when working through socially driven practice. Value resides in peer-to-peer support and an openness to find peers in unfamiliar places.

This central work—a video of Cassar riding while instructed via earpiece by his coach—is but a magnificent remnant of the 'real work'. The real work is Cassar and Stefanou's relationship; it's the exchanges between Cassar and his coach; it's Cassar's meeting with queer arts workers. The work speaks across "ideologies and divides where all parties are equally confronted." Stefanou recalls, "Matthew had to understand there are things he's normalised that need to be addressed—certain rhetoric in his sphere that may be OK, but when taken into a new sphere may be offensive. Through clichés of dirt-bike imagery, I'm working with his experience—that of a 48-year-old cis, blind, working-class man—and am problematising that through my working-class, female, ethnic gaze."



Tina Stefanou, *You Can't See Speed,* (still), 2025.
COMMISSIONED BY AUSTRALIAN CENTRE FOR CONTEMPORARY ART. COURTESY OF THE ARTIST.

Tina Stefanou, *Horse Power,* 2019, made with Buster, Breeze, and Duke from Jocklebeary Farm Equine Sanctuary, single-channel HD video, black and white, two-channel audio, film stills by Andrew Kaineder.

> “My work is community-driven. If you are an artist existing within community, you need to honour it.”
>
> — TINA STEFANOU

Through Cassar’s experiences of blindness, this work provides an example of how non-seeing people can reimagine the world. Cassar recalled to Stefanou how he built a fish tank, so he could imagine the fish inside. This exemplifies Stefanou’s task: to create a cinema by other means. What does it mean for someone like Cassar to have an almost erotic relationship to his motorbike, on account of his mode-of-seeing? These exchanges work to flip attachments we have made to certain aesthetics, to certain identities. A partial response to this can be found through the exhibition’s audio captioning. Cassar speaks his film into a more surreal vocal-language, describing the feeling of it. Stefanou’s family narrates the films they are in. Films of pony-girls are met with their own captions. Stefanou’s mother-in-law, Julie, responds to *Miming for Mines: You Can’t Hear Faith* (2022)—a document of herself, a retired deaf nurse, miming songs of faith at the Loy Yang Power Station in the Latrobe Valley. Having curated this work into an exhibition at MILK Gallery in 2022, I watched it countless times and became enraptured with Julie’s movements—what seem like acts of deep listening despite the inability to hear, or as Stefanou calls it, “an Anglo working-class butoh.” Regarding Julie’s new offering, Stefanou notes, “As a deaf person, her voice is affected, already non-normative. This is the site of artistic modality. I haven’t invented it. It’s Julie.”

Horse Power (2019), a film by and with horses, will be shown concurrently to *You Can’t See Speed* in *Thinking together: Exchanges with the natural world* at Bundanon. Stefanou visited rescued horses, caring for and singing to them. Responding to her voice, the elderly horses became part of her life for almost a decade. The horses stand as allegory for Stefanou’s ‘workhorse’ grandmother and thus are interlinked with stories of migrant labour. Stefanou notes that exhibitions regarding ecological sustainability often lack the inclusion of class discourse. In a time when certain aesthetics give undeserved permission for artworks to be seen within the ecological field, it’s Stefanou’s sustained relationship with the horses, far outside the bounds of the filmic work, that enables it to sit confidently in the field of true ecological practice.

The success of Stefanou’s work relies on the energy required for socially engaged, or in the artist’s words, “socially endangered” practice. She sees these exchanges as “doing what should be the work of the state—providing services for connection, beyond the everyday. … The question is: are we going top-down, or allowing ourselves to build from the ground up?”

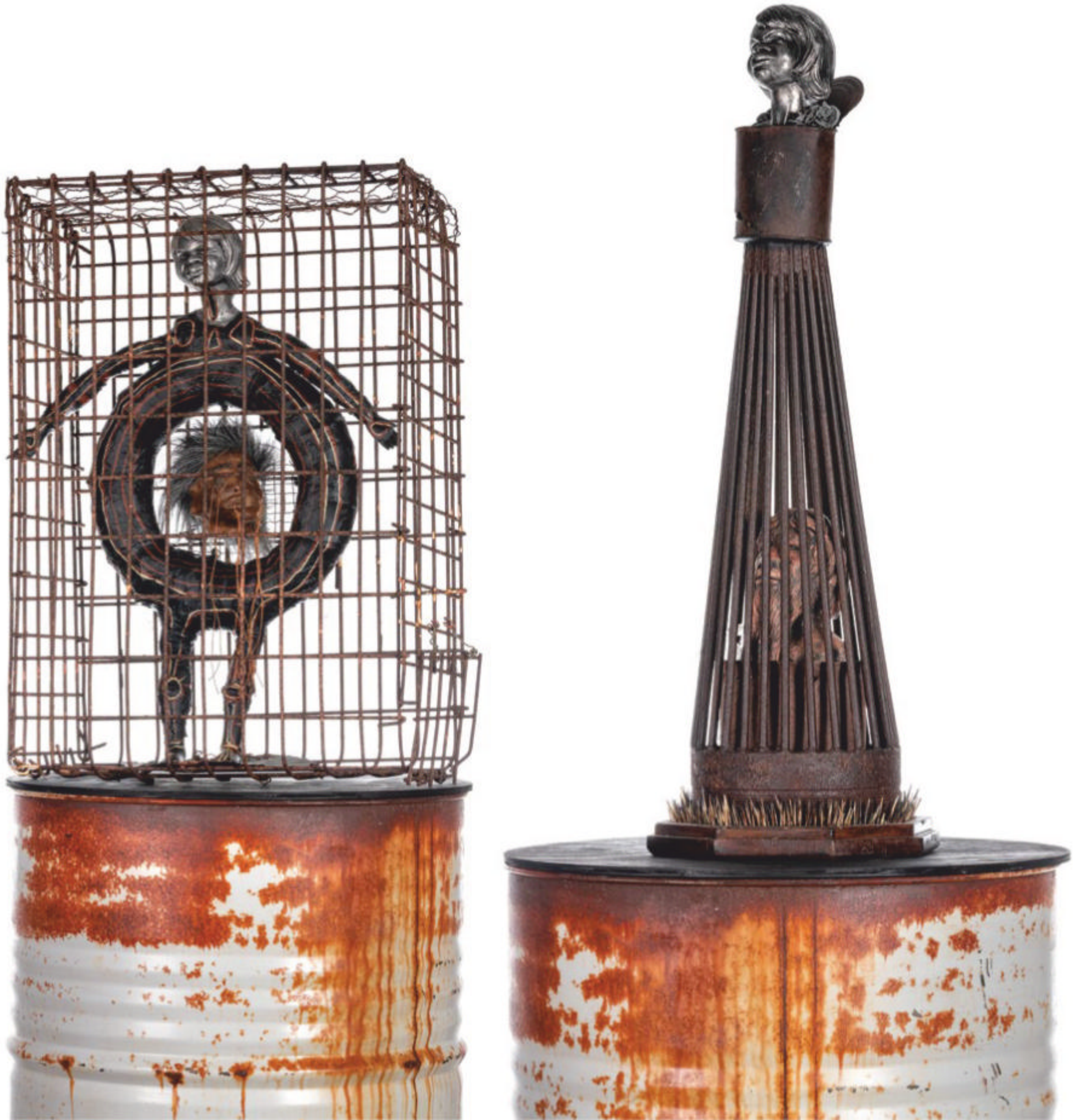
You Can’t See Speed
Tina Stefanou
Australian Centre for Contemporary Art
(Melbourne/Naarm VIC)
On now—9 June

Thinking together:
Exchanges with the natural world
Bundanon
(Illaroo/Dharawal and Dhurga country NSW)
On now—8 June

What the Bones Know

Blak In-Justice, a new exhibition at the Heide Museum of Modern Art, challenges the brutal systems that shape Indigenous incarceration in Australia—while charting the healing power of ancestral knowledge in the process.

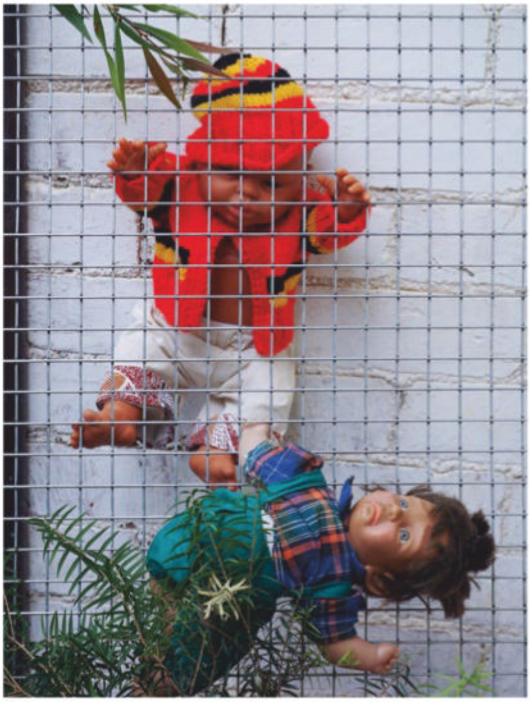
WRITER
Maya Hodge



RIGHT
Destiny Deacon, *Escape,* 2017, lightjet print, 127 x 102 cm, (framed), edition 2/8. COURTESY OF THE ARTIST'S ESTATE AND ROSLYN OXLEY9 GALLERY, SYDNEY. © ESTATE OF DESTINY DEACON, LICENSED BY ROSLYN OXLEY9 GALLERY, SYDNEY.

LEFT
Karla Dickens, *In the Can,* 2019, mixed media, 89 x 30 x 30 cm. COURTESY THE ARTIST AND STATION, MELBOURNE AND SYDNEY. © THE ARTIST.

FAR LEFT
Karla Dickens, *Shrunken Respect,* 2019, mixed media, 77 x 55 x 32 cm. COURTESY THE ARTIST AND STATION, MELBOURNE AND SYDNEY. © THE ARTIST.



The tireless advocacy of Aboriginal and Torres Strait Islander communities across the country against systems of incarceration that disproportionately target and criminalise our people is an ongoing fight. *Blak In-Justice: Incarceration and Resilience*, a major exhibition at the Heide Museum of Modern Art developed in partnership with The Torch, highlights the stories of our people who are affected by the so-called justice system.

The groundbreaking show focuses on a selection of artworks from trailblazing artists such as Vernon Ah Kee, Gordon Bennett, Destiny Deacon, Julie Dowling, Jimmy Pike, Judy Watson and Richard Bell. Combined with artists from The Torch including Thelma Beeton, Stacey Edwards, Felicity Chafer-Smith, Robby Wirramanda and Sean Miller, this show highlights the collective strength of the artists in speaking back to the systems which actively impact the lives of our people and communities.

Barkindji artist, curator and creative director of The Torch, Kent Morris, states, "Uncle Pat Dodson said it: 'the legal system in this country sucks our people up like a vacuum cleaner.' It's frustrating." He continues, "This exhibition was really inspired by, not only the ongoing ingrained systemic discrimination in the legal system for our people, but what we can actually do about it—what we are doing about it." Kent adds, "Our community has so many fantastic ideas and initiatives."

The partnership with Heide has been significant in the way that the gallery has not shied away from the topic, embracing it, instead, with full support. Kent shares, "One of the reasons I wanted to do this was to bring all these voices together—including those who've experienced incarceration and lived through it, and how they've found their way forward through connection to Country, culture and art." He adds that "we're [making] that powerful statement collectively; it's not just a voice here and a voice over there, it's voices from all around the country and it's voices from over a long period of time."

The exhibition is thoughtfully considered by way of design and layout—moving audiences through the show using colour, material and direction. Kent states, "It's all grounded in Country—the walls are painted in earth ochres, in the first gallery with strong political statements there's a blue-grey that could reference prison, the old bluestone jail walls, it could also reference that beautiful crushed charcoal and white ochre that's mixed for artworks produced in different parts of the Country." The narratives flow on, using red, clay and yellow ochres on the walls—a reminder that Country and ancestral ties are important for strength and spirit during and after incarceration. Kent adds, "That's definitely from the heart."

The work at The Torch includes art, cultural, and arts industry support to First Nations people who are currently incarcerated or have recently been released from prisons in Victoria.

> "My pieces are an invitation to remember what prisons and society tried to erase: the sacredness of soil underfoot, the kinship of stars above, and the resilience woven into our very bones. This isn't about turning away from pain, but about grounding our healing in the beauty that outlives it." – ROBBY WIRRAMANDA

The programs, which run both in prison and outside, have significantly created a positive impact and change in the lives of Aboriginal peoples affected by this system. Ngarrindjeri artist Felicity Chafer-Smith is exhibiting in the show. "Being a participant of The Torch program has helped me create an identity I am proud of," she says. "*Blak In-Justice* is giving us a platform to share our truth, our experiences and what it's really like for us and our mob. Most people only know what the media chooses to portray, but this exhibition will allow me and my people to not be censored and be heard." Felicity began working as the accounts and operations assistant with The Torch, then moved on to a new role as an Indigenous arts officer delivering The Torch program to First Nations women.

Felicity states, "I'm hoping to share awareness of my journey within the criminal justice system and share how my connection to culture helped me remain resilient and focused during my incarceration. My painting showcases two of my totems, and the story contains a moral lesson as many of our stories do."

Wergaia/Wotjobaluk artist Robby Wirramanda reflects: "Through my work, I reconnect with the stories that cradle us beyond struggle: the whispers of the Land, the tangible and intangible truths that bind us to Country. After years of creating art that mirrored protest and politics fuelled by injustice, I now seek refuge in the deeper rhythms—the ones that existed before chains, before removal, before the word 'incarceration' scarred our collective memory."

Robby adds, "My pieces are an invitation to remember what prisons and society tried to erase: the sacredness of soil underfoot, the kinship of stars above, and the resilience woven into our very bones. This isn't about turning away from pain, but about grounding our healing in the beauty that outlives it."

The Torch is holding its annual *Confined 16* exhibition, a showcase of the talents of program artists, at the same time as *Blak In-Justice.* For Kent and the artists, this exhibition is about centring community, Country and truth, and ultimately the importance of storytelling, especially when it comes to healing from the trauma of prison systems.

Robby shares this sentiment strongly, saying: "Exhibitions like this disrupt silence and invisibility. They force audiences to confront the realities of systemic harm while centring Indigenous resilience and creativity. When people engage with our art, they're not just seeing statistics—they're meeting individuals. It sparks conversations that go beyond pity or blame, toward accountability, empathy, and the urgent need for change. Our stories, once buried, become seeds of awareness and action."

To echo the words of Kent, and the hard work of First Nations people across the justice sector, who work tirelessly to break cycles of punitive punishment: "everyone needs to be part of the solution. It can't just be left to us on our shoulders all the time. I want this exhibition to bring people along, to understand that we all need to be part of the solution." Art making and healing go hand-in-hand with advocacy, and ultimately create a space where sharing the hard truths of our society can spark empowerment in our collective resistance and foster change.

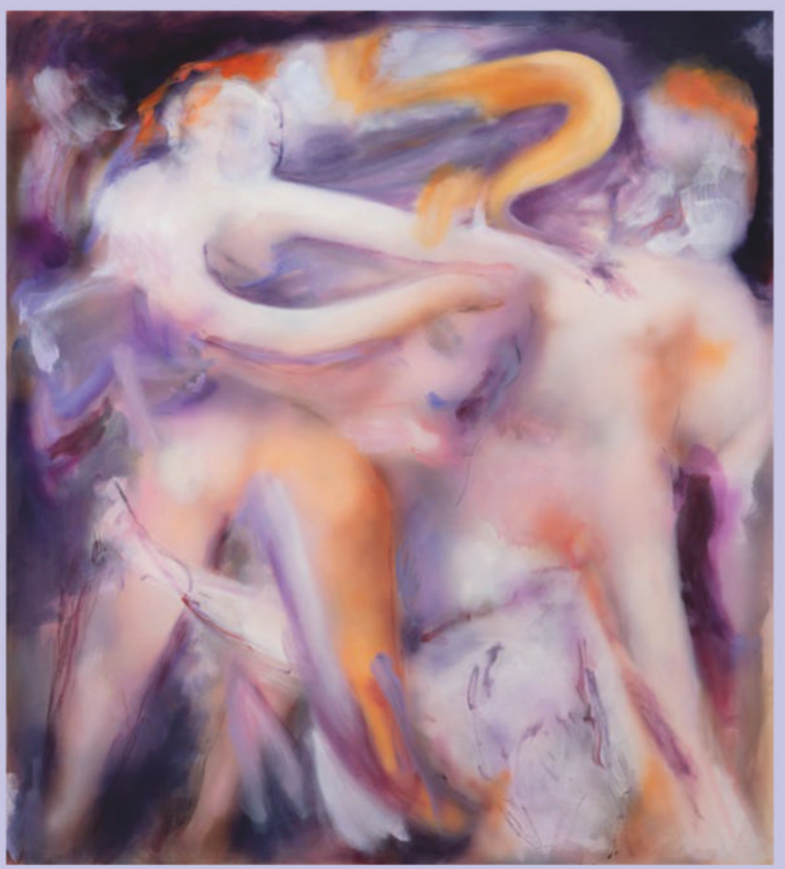
Robby Wirramanda,
Walpa #2 (detail), 2023, synthetic polymer paint on canvas, 167 x 214 cm.
COURTESY AND © THE ARTIST.
IMAGE COURTESY OF THE TORCH.

Blak In-Justice: Incarceration and Resilience
Heide Museum of Modern Art
(Melbourne/Naarm VIC)
On now—20 July

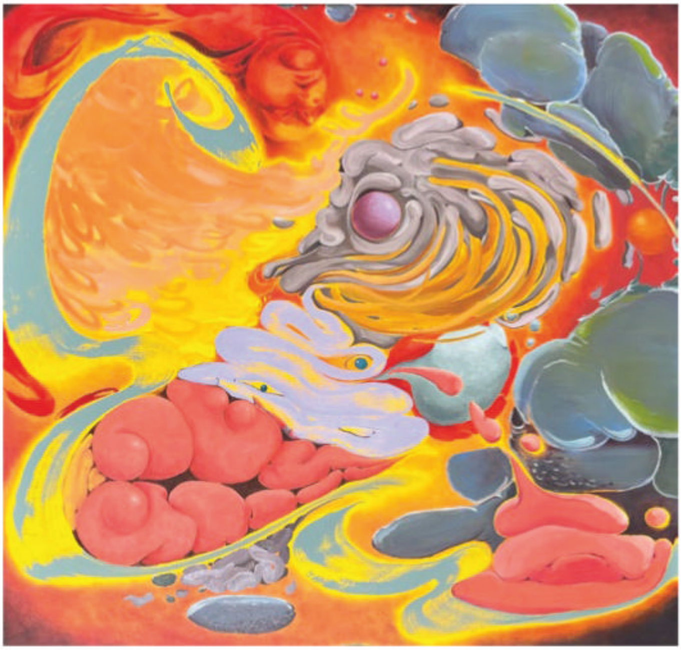
Soft Touch

An exhibition of the work of seven women artists at Ngununggula in the Southern Highlands of New South Wales explores themes of tenderness and care through the rich possibilities of paint.

WRITER
Emma-Kate Wilson



Sarah Drinan
The Air is Full of Stories, 2024
oil, acrylic, pastel on canvas
178 x 157 cm



Dionisia Salas
***boca profunda,* 2025**
oil on canvas
102 x 107 cm

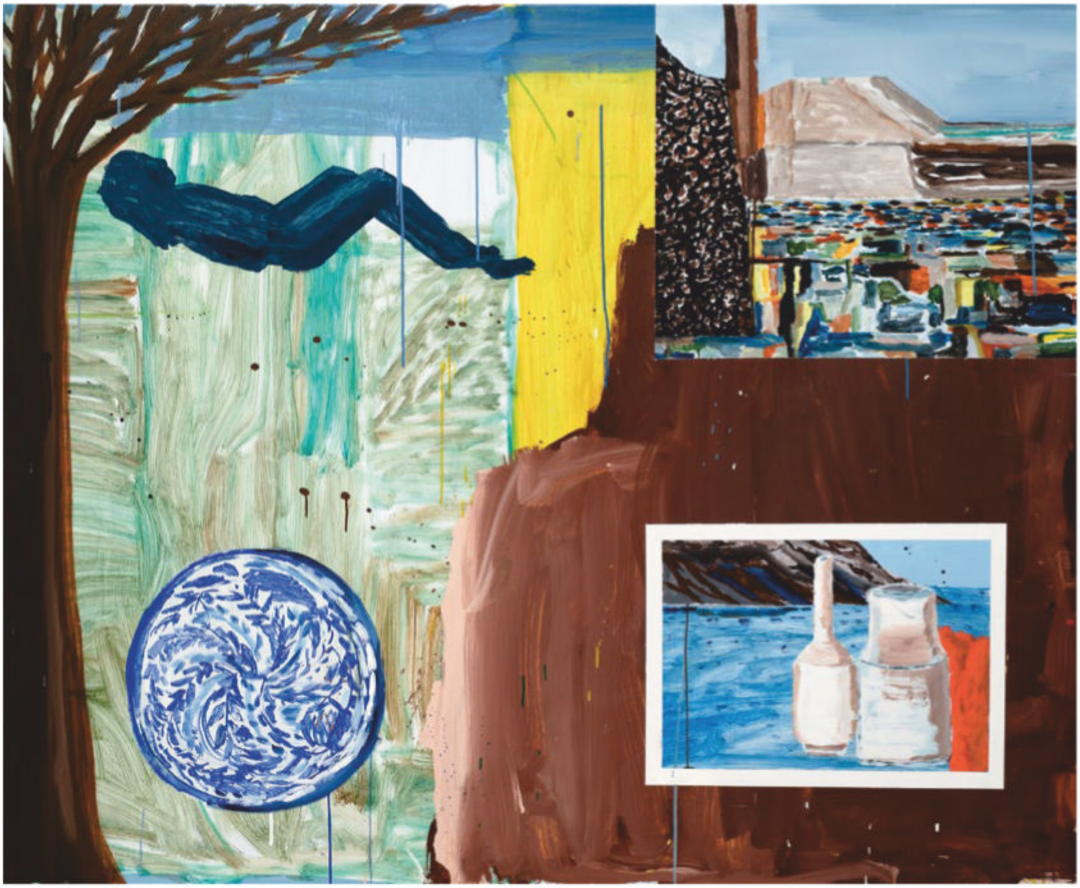
Each of the seven artists in *Tender*, at the Southern Highlands Regional Gallery Ngununggula, has their own gestures, application, and fluidity to the way they paint. And yet, the colour red appears throughout. The raw state of bodies cut or torn or separated open. Tender care and tender sensation. "[The] association of the word 'tender' is that you instantly think of femininity and softness, and almost a weakness. But it's the complete opposite. Tenderness can be such a fierce force to have," says gallery director and curator of *Tender,* Megan Monte.

Artists Sally Anderson, Sarah Drinan, Laura Jones, India Mark, Dionisia Salas, Julia Trybala, and Amber Wallis explore the exhibition's theme of tenderness and care. Considering tenderness as physical feeling, Trybala works through personal experiences and memories in her gestural paintings, depicting people in her life as figures pressed up against the canvas. Often turning to red in her palette, she evokes deep emotions and the sensation of how a body might feel in those compositions. "They often look like they're going to be abstract, and then you get closer, and you see a reference to a human body," she shares.

Sarah Drinan, who works in mental health alongside her art practice, creates a similar sense of distorted bodies, folded, bending, merging. Her paintings in *Tender* are "a meditation on the body as a site of change and transformation, a space of unruliness, fleshiness and myth." Drinan uses uncomfortable iconography and turns it into representations of care. Pulling reference images from pornography or typing vulgar prompts into Google and AI generators to get "a certain image I have in mind," she then "spends hours considering form, colour, composition. The process requires trust and 'care'. It's felt, and very temporal."

For Amber Wallis, safety is a key feature of her practice. After having her daughter in 2015, she began working on raw linen in a soft, sweeping, fast-paced process. She also had to face her childhood trauma; growing up in an off-grid community on a remote island off New Zealand, Wallis was surrounded by danger. Her artworks look to these themes to make them safe in abstraction. "I'm trying to transmute and recreate something new for myself ... that maybe [doesn't exist] in real life. [Such as] safe sexual situations, or ... ghostly figures that are creating safety or support," says Wallis. "I want to deal with concepts around what it is to have a sexual life outside of trauma and as a mother and be free in that space."

Through another approach to abstraction that extends into the surreal, figurative, and gestural, Dionisia Salas explores what it is to be human. The artist depicts a blurring (through colour and forms) of hair, bruises, blood, urine, and internal body organs. There are slippages between genres, consciousness, and reality, as the artist looks to life, motherhood, and a creative practice.

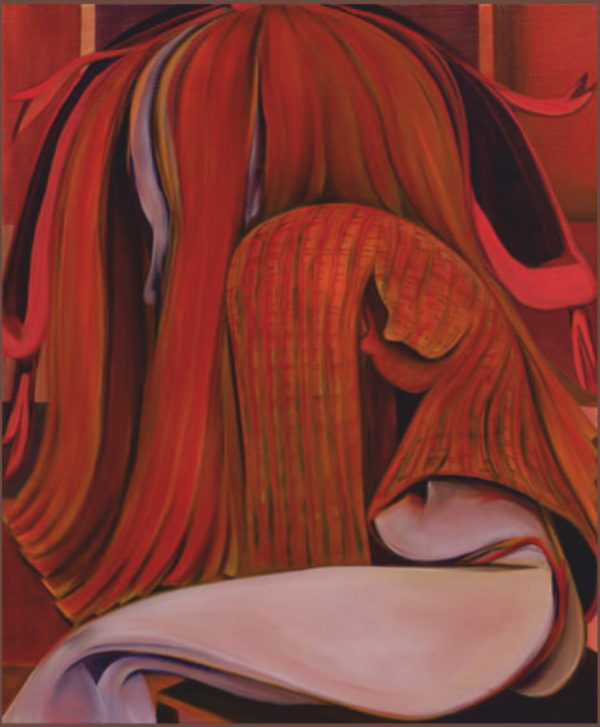


Sally Anderson
***Dream brother figure, GM vessels, EV domestic labour detail,* 2024**
acrylic on polycotton
137 x 168 cm

Like Salas and Wallis, motherhood is integral to Sally Anderson's practice. She shares that it's about letting these aspects of her life not bump up against each other, but rather flow. "I made a very deliberate and conscious choice to allow my mothering and caring responsibilities to coexist with my arts practice and to let them affect and inform each other." But she muses, "how do we hold our children and ourselves in relation to care? How does that inform them and who they become?" Anderson has made new works for the exhibition while reflecting on her practice's evolution. With a shift from blues into greens and browns, she has created larger paintings with figurative elements, where the composition is floating and less anchored than in previous works. Abstract sections appear alongside tight formatted still life: a comment on the boundaries of home that offer duality as a safe and warm space and also as confinement. Also taking an interior perspective, Laura Jones' and India Mark's new works in *Tender* include still life and vignettes from within the home; quiet moments of reflection. They represent the inward and intimate state of tenderness.

Monte concludes, "There's a commonality in motherhood, in care, in femininity, in terms of bodies and representations of bodies, the complexities of the human condition, but then also our relationships with ourselves, and our relationships with other people." With a curved sheer curtain enfolding the exhibition space in a soft embrace, *Tender* muses on the interconnectedness of relationships and a shared sense of labour.

Tender
Ngununggula
(Bowral/ Gundungurra Country NSW)
On now—15 June



Julia Trybala
Bow, 2024
oil on linen
91.5 x 76.5 cm

> "Tenderness can be such a fierce force to have."
>
> — MEGAN MONTE

COSMIC CONNECTIONS

WRITER
Cher Tan

With an approach to artmaking drawn from the "fieldwork of life", twin brothers and artistic collaborators Man&Wah use plant migration to explore duality and movement.

The Asia-Pacific region is exceptionally rich in biodiversity. The tropical forests and river basins of Southeast Asia, for example, as well as the reefs of the Coral Triangle, are among the most unique on earth. As an area that harbours a significant portion of the world's flora and fauna, it's a given that seeds have dispersed over time, particularly as the Asia–Australia tectonic collision—beginning about 20 million years ago and which still continues today—led to a large exchange of plant and animal species between the landmasses. Last year, seeds from the black bean tree were found in South Kalimantan; once thriving in that region, the plant is now only found in the coastal rainforests of northern Australia.

The story of plant migration can easily be mapped to that of the human. Seeds end up travelling to new environments in search of better conditions, sometimes resulting in novel adaptations where the plant acclimatises to suit the altered context. And while plant and human mechanisms are different, the underlying need for survival, adaptation and improvement are shared experiences.

This all-encompassing sense of duality and movement has been a lifelong preoccupation for Brisbane artist duo Man&Wah. Not long after the brothers' birth, their family moved from Hong Kong to Australia where, as Wah elaborates, they "lived between two different worlds of cultural etiquette." This was 1980s Queensland: the conservative Bjelke-Petersen government was still in power, thereafter paving the way for the emergence of right-wing demagogues who would declare that Australia was "swamped by Asians." That climate inevitably influenced the twins' childhood and adolescence—racism was rife. Yet it also allowed them to develop a dark sense of humour as their growing selves tried to make sense of the world, where a pervasive feeling that Man describes as "belonging to both, accepted by neither" lingered.

Much has been observed about the intimate connection twins share. Despite their lifelong affinity, Man&Wah's artistic partnership was only formalised in 2015 through a self-published book titled *Flower Thief*. A slim photobook comprising close-up shots of varying flora, it was created to celebrate the geometrical structures of plants unique to habitats in Australia and North America, as well as recognise the role plants play in sustaining a liveable planet. At the time, the brothers had already been collaborating for two years. "[But] I was more like the silent partner," Wah reveals. "Everything we created was under Man's name as the artwork back then was more photographically focused."

Man&Wah, *Guan Yin – Cosmic Perspective*, 2023. COURTESY OF THE ARTISTS.

Since then, the brothers have shown their work as a duo—Man photographs while Wah lays out and formats the images. One can trace Man&Wah's artistic trajectory from *Flower Thief*, leading them to embrace a spontaneous autonomy "free from the constraints of a learning system." As children in Hong Kong, the brothers were drawn to anime such as *Ultraman* and *Golden Warrior*. In Brisbane, Man found himself compelled by the Taoist imagery their grandmother surrounded herself with, while Wah developed a fascination for the graphic design of Nintendo games, as well as psychedelic artwork by Boris Vallejo and Alan Gutierrez, pored over at the library.

These early aesthetic memories have had a lasting influence. Wah is quick to point out that there is no distinction between their creative practice and personal life—the two are deeply intertwined, as are the brothers themselves. This holistic approach is not unlike the evolution of flora and fauna: "One thing we always keep in mind is that we are very much a part of nature and part of this cosmos. … When we experience new things and grow as humans, our practice also evolves, and as our practice evolves, we also grow."

This is the twins' approach to art-making that draws from what Wah describes as the "fieldwork of life". A recent trip to Hong Kong and mainland China with their family—where they visited the Great Wall of China alongside previous dwellings in between catch-ups with relatives and family friends—inadvertently became a research trip towards *Propagate/Germinate/Bloom*, their exhibition at the 4A Centre for Contemporary Asian Art in Sydney. "Aside from the trip itself, and the Great Wall, everything else was unplanned," Man recalls. "I just paid attention and allowed things to unfold."

> "When we experience new things and grow as humans, our practice also evolves, and as our practice evolves, we also grow." – MAN&WAH

Continuing on the ever-expanding theme of duality, *Propagate/Germinate/Bloom* explores plant migration from Asia to Australia, with large-scale audiovisual installations and their signature close-ups of florals. "We are in the cosmos, constantly part of it and [co-existing with] its cycles," Wah says. "We want to re-create that infinite space, so that people can also experience a sense of this infiniteness that holds all dualities and polarities." The exhibition uses this philosophy as an anchor while their dual East/West life experiences are recast through plants, deities, and rituals.

This deceptively understated philosophy translates to the tools employed by the duo as well. Man&Wah's practice is imbued with a simplicity antithetical to the fast-moving, instantaneous world we live in. The brothers keep their equipment to a minimum, letting the content dictate what tools are needed rather than the other way around. As Man describes it, "we create from a place of infinite capacity in the human imagination and the infinite space of the cosmos, grounded by connection with nature." It goes without saying that Wah concurs: "It is about being as present as possible, being aware of our surroundings, [and] how our physical, mental and emotional bodies respond to each moment and their immediate environment."

Man&Wah: Propagate/Germinate/Bloom
4A Centre for Contemporary Asian Art
(Sydney/Eora NSW)
6 June—3 August

Man&Wah, *WA Floral collage*, 2025. COURTESY OF THE ARTISTS.

Coming into View

This annual celebratory exhibition of Aboriginal artists from across Western Australia has a community spirit and passion that grows each year.

WRITER
Gok-Lim Finch

Now in its 17th year, *Revealed: New and Emerging WA Aboriginal Artists* is one of the most exciting visual art events in Perth/Boorloo. From its beginnings in 2008 at Gallery Central in Northbridge to its move to the Fremantle Arts Centre in Walyalup in 2016, the successive iterations of this annual celebratory exhibition of Aboriginal artists from across the state have a community spirit and passion that grows each year. This year, for the first time, it is exhibited at the Perth Institute of Contemporary Arts (PICA).

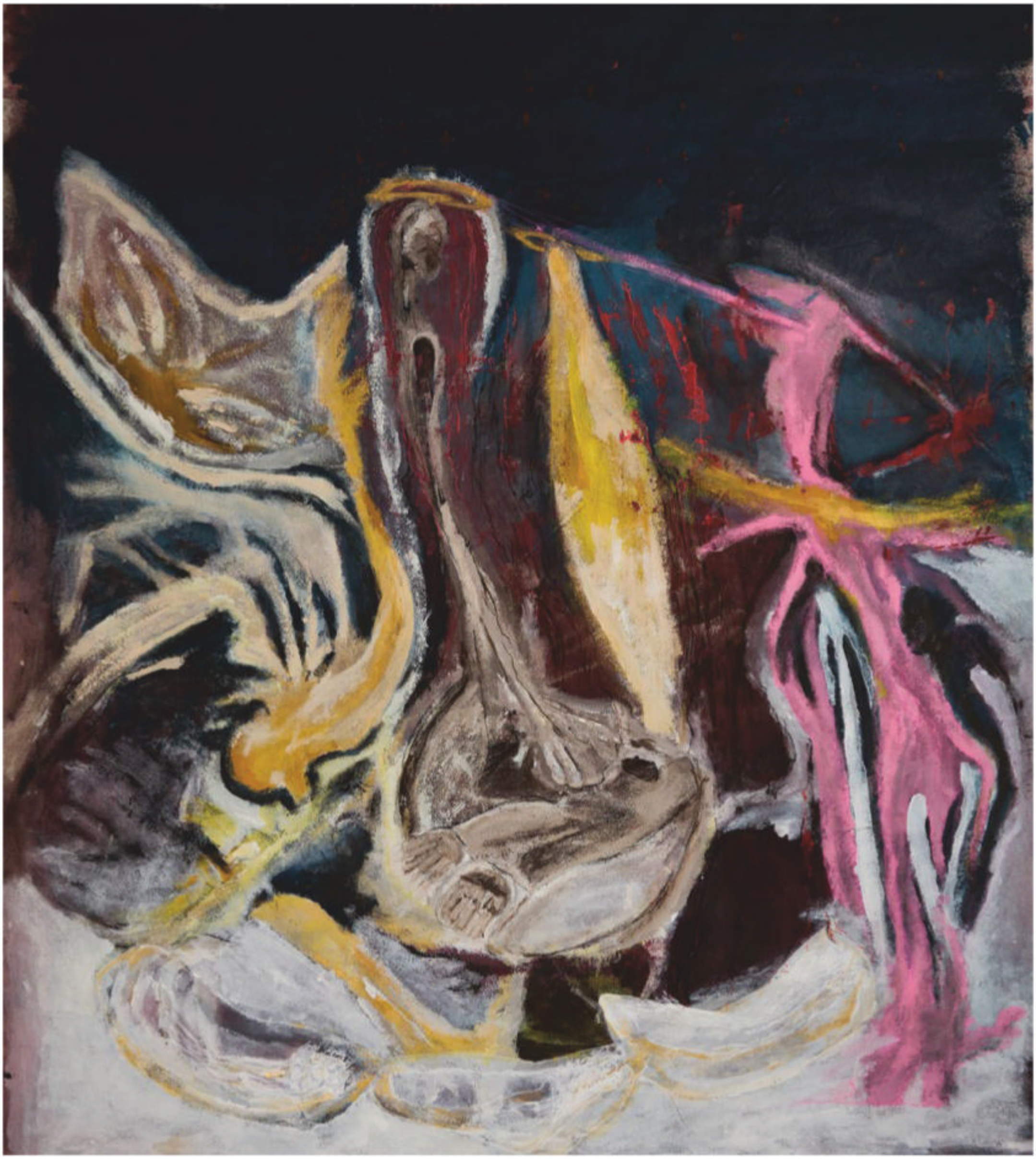
This year is also the first time that *Revealed* has a dedicated role for a curator. Zali Morgan, Whadjuk Ballardong & Wilman Noongar woman, and one of the most promising young artists and curators in Australia, has stepped into that role. She approached this program with hands-on experience with *Revealed*, having been an exhibiting artist in the past. In its 17-year history, *Revealed* has had only one other Aboriginal curator. Glenn Iseger-Pilkington curated it previously from within his role as the curator of the Fremantle Arts Centre from 2021 to 2023. “It’s really exciting and overwhelming to step into the role,” Morgan says, “*Revealed* is such a beast.”

It is an exhibition that has grown from many hands, both Indigenous and settler, and is becoming more Indigenous-led. The Aboriginal Arts Centre Hub WA (AACHWA) was established as a project department with Country Arts WA (now Regional Arts WA), taking over custodianship of *Revealed* in 2023, which it now manages under a multi-year contract. “Not having to apply for the tender each year is going to allow more time for curators and artists to put together a better exhibition,” Morgan notes. “*Revealed* is going to continue to grow.”

There are 85 artists featured in this year’s program, of which 47 are showing for the first time, and 17 are independent artists: the largest number of *Revealed* artists and of independent artists so far. Works are selected by an artist peer panel appointed by AACHWA, and Morgan stresses the diversity of practices across this year’s program. The exhibition features renowned established artists exploring new techniques, such as Kaye Warrie experimenting with glass, and Amanda Bell, known for her light sculptures, exhibiting painting. An important part of *Revealed* involves connecting established artists exploring new practices, with emerging artists.

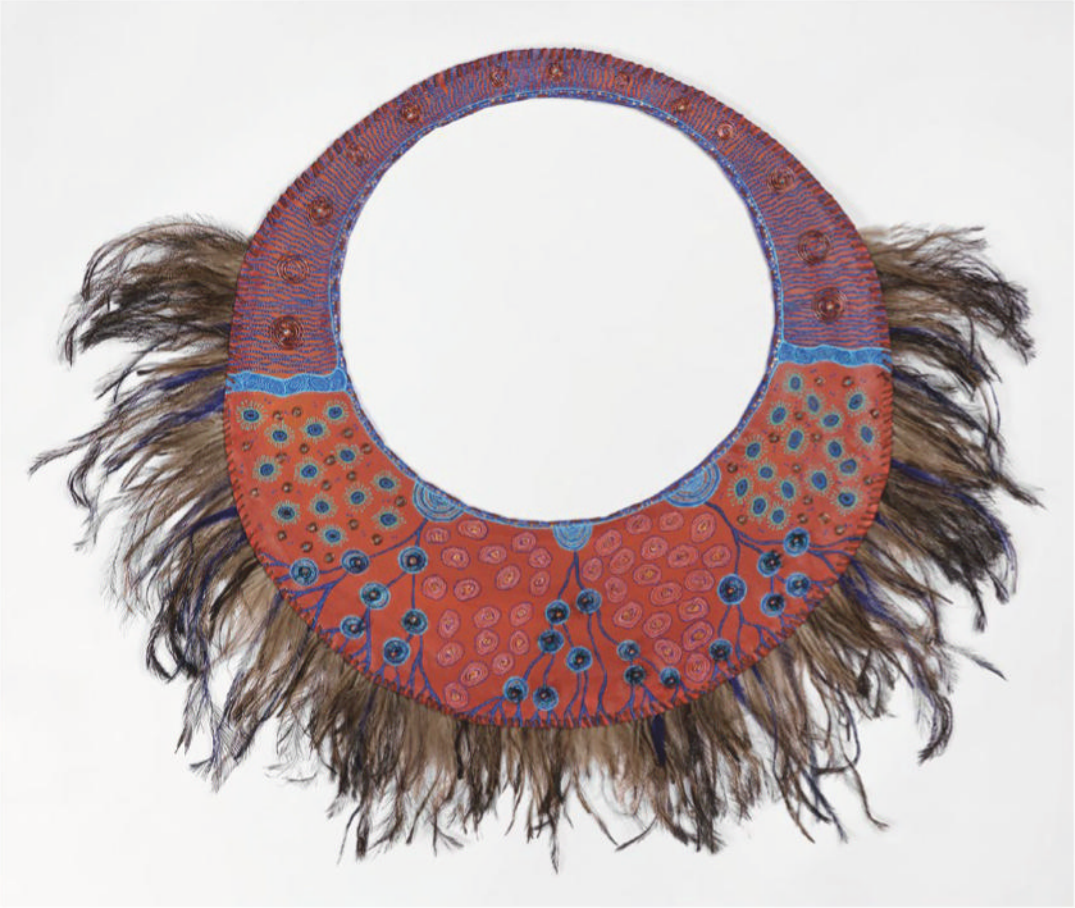
The exhibition includes a number of collaborative and intergenerational works. This year there are five collaborative works from the Yamatji Art group, while Sarah Landro’s organisation Camera Story delivered a series of photographic workshops for young people which resulted in a standout series of 20 photographs from Juluwarlu Aboriginal Group.

Revealed is a celebration, but it is also a space for empowerment, connection, and critical reflection.



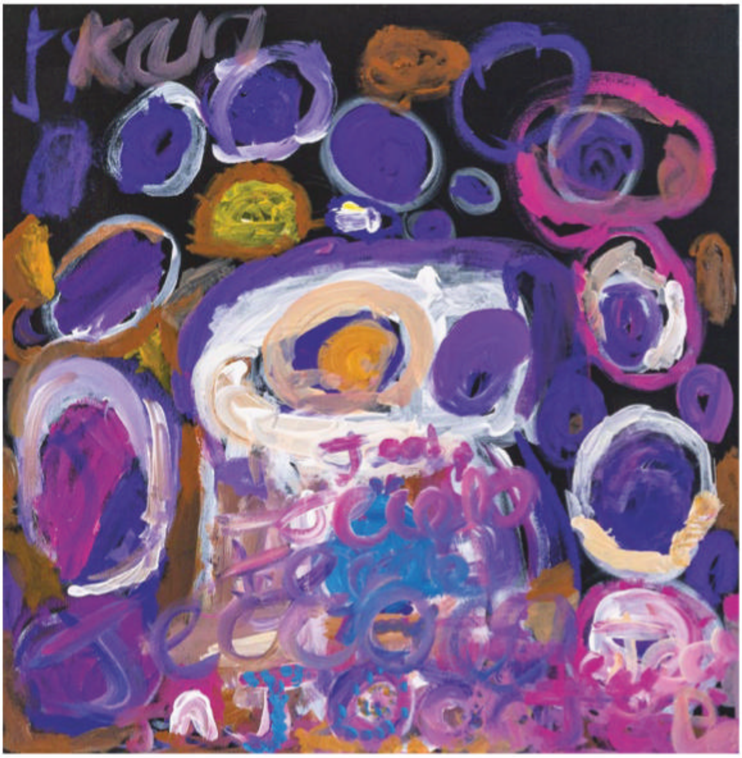
Amanda Bell, *Miyak djinanginy (Moon seeing)*, 2025. COURTESY OF AACHWA & PICA, © THE ARTIST. PHOTOGRAPH: REBECCA MANSELL.

“Young people, when given the opportunity, will make work about the importance of their relationship to Country, and in a post-referendum landscape where Country is still being questioned, this is so important.” – ZALI MORGAN



Nicole Dickerson, Lily-Mae Kerley, Roni Kerley, *Beauty of resilience,* 2025, Yamatji Artists.
COURTESY OF AACHWA & PICA, © THE ARTIST, PHOTOGRAPH: REBECCA MANSELL.

Keelyn Regan, *untitled*, 2024.
IMAGE COURTESY OF THE ARTIST AND NOONGAR ARTS PROGRAM.



Opening night featured the Middar dancers, and sets from emerging DJs. Throughout the weekend there were artist talks, art workshops, and a panel discussion on international and national opportunities for Aboriginal artists. AACHWA also runs an arts worker and emerging curator program throughout the exhibition. It is these connections between generations, art forms, and levels of experience that grow *Revealed* each year.

On 12 April, the *Revealed* Art Market featured 35 stalls and 20 remote Aboriginal Art centres, the largest iteration of the market yet, co-produced by the WA Museum Boola Bardip and AACHWA. While for some there might be a conflict between the nature of art and that of a market commodity, at *Revealed* this remains deeply, steadfastly, and plainly political. A financial relationship is a political one, and at *Revealed* Art Market Aboriginal centres have the opportunity to speak directly to each other, to supporters, and to situate their work within the wider political context.

Revealed began in 2008, the year of the federal apology to the Stolen Generations, as a state government initiative to financially support Aboriginal arts centres. Now, in a post-referendum context, with no voice to parliament, and a crisis of incarceration of young Aboriginal children in this state, *Revealed* is becoming increasingly community-led, and larger than its sum, an exhibition of exciting art, an art market, a meeting place of young and old, of settler and First Nations.

"Across Australia it's hard to get young people involved in art centres," explains Morgan, "which is why workshops for young people are important … Young people, when given the opportunity, will make work about the importance of their relationship to Country, and in a post-referendum landscape where Country is still being questioned, this is so important."

Revealed: New and Emerging
WA Aboriginal Artists
Perth Institute of Contemporary Arts
(Perth/Boorloo WA)
On now—15 June

Changing Views

Dangerously Modern: Australian Women Artists in Europe 1890–1940, co-curated by the Art Gallery of South Australia and the Art Gallery of New South Wales, celebrates 50 Australian women artists who travelled to Europe during the early 20th century.

WRITER
Steve Dow

Adelaide-born modernist artist Bessie Davidson built a career in Paris. She wrote home to her father, urging him not to worry, that she had many buyers for her paintings, which were usually of interior furnishings or women she knew well. "I was born under a lucky star," she reassured him.

The letter's optimistic twinkle belied the earthy reality for many Australian women artists such as Davidson who travelled to Europe around the early 20th century yet were often "overlooked or misunderstood" at home during their lifetimes and were "certainly obscured in written accounts of art history," says associate curator Elle Freak of the Art Gallery of South Australia (AGSA).

Davidson first travelled to Europe in 1904, at age 25, with her Adelaide-born art teacher and close friend Rose McPherson, later famously known as Margaret Preston, one of Australia's most significant artists. The pair returned to Australia after two years, with the AGSA first acquiring some of Davidson's work in 1908.

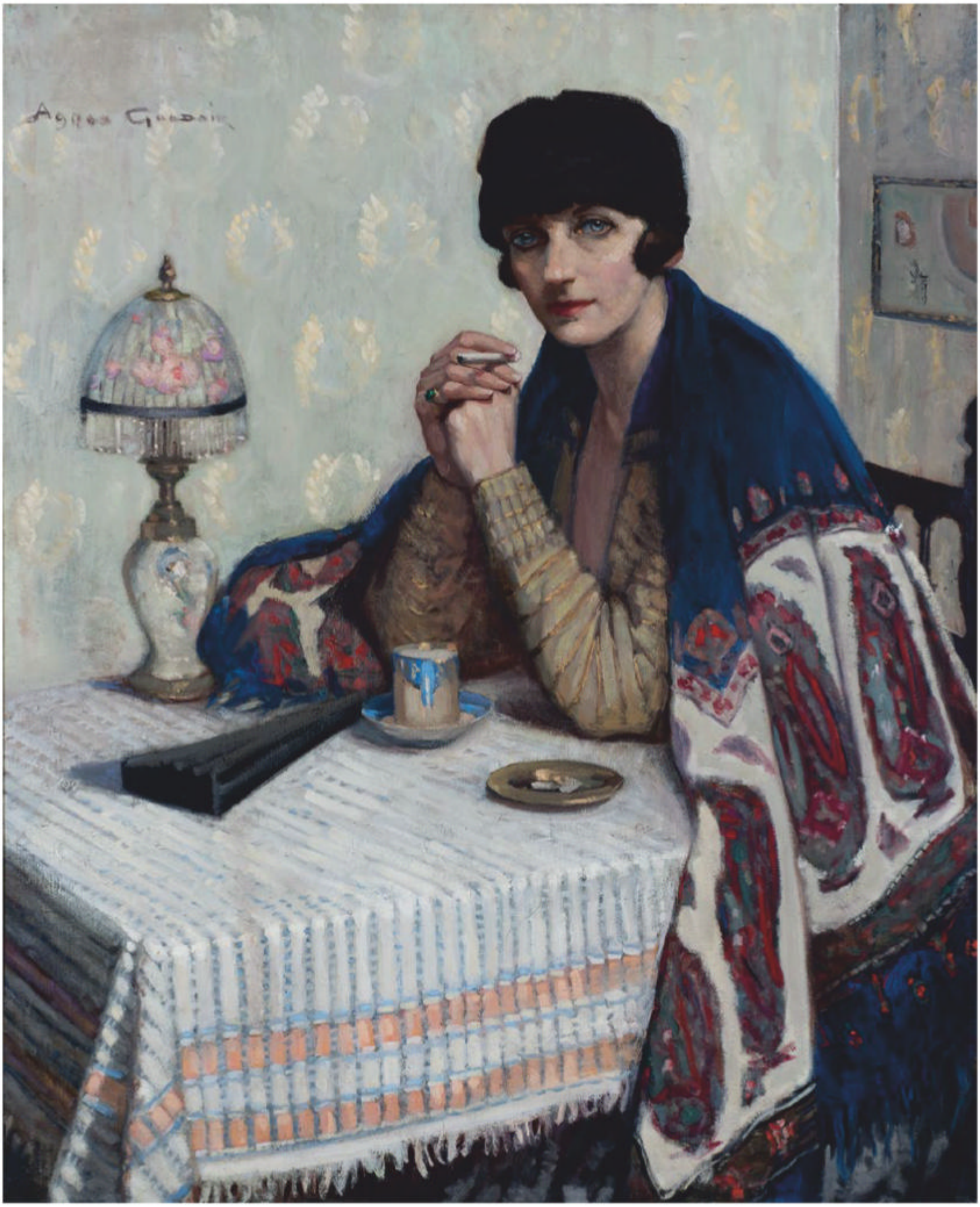
Davidson then decided to return to Europe and, except for two short visits home, lived in Paris permanently from 1910 until her death in 1965. Her lack of institutional recognition in Australia was due in part to her lack of exhibitions here across that time: "She considered Paris to be her new home, and she was very successful there," says Freak.

A founding member of the Salon des Tuileries, Davidson's influence in Paris grew as she became secretary of the Société Nationale des Beaux-Arts, in 1922. France also afforded her a liberal sexual freedom: a female figure glimpsed in the mirror of one of Davidson's paintings has been identified as Davidson's wealthy French partner, who upon death left her estate and Paris apartment to Davidson.

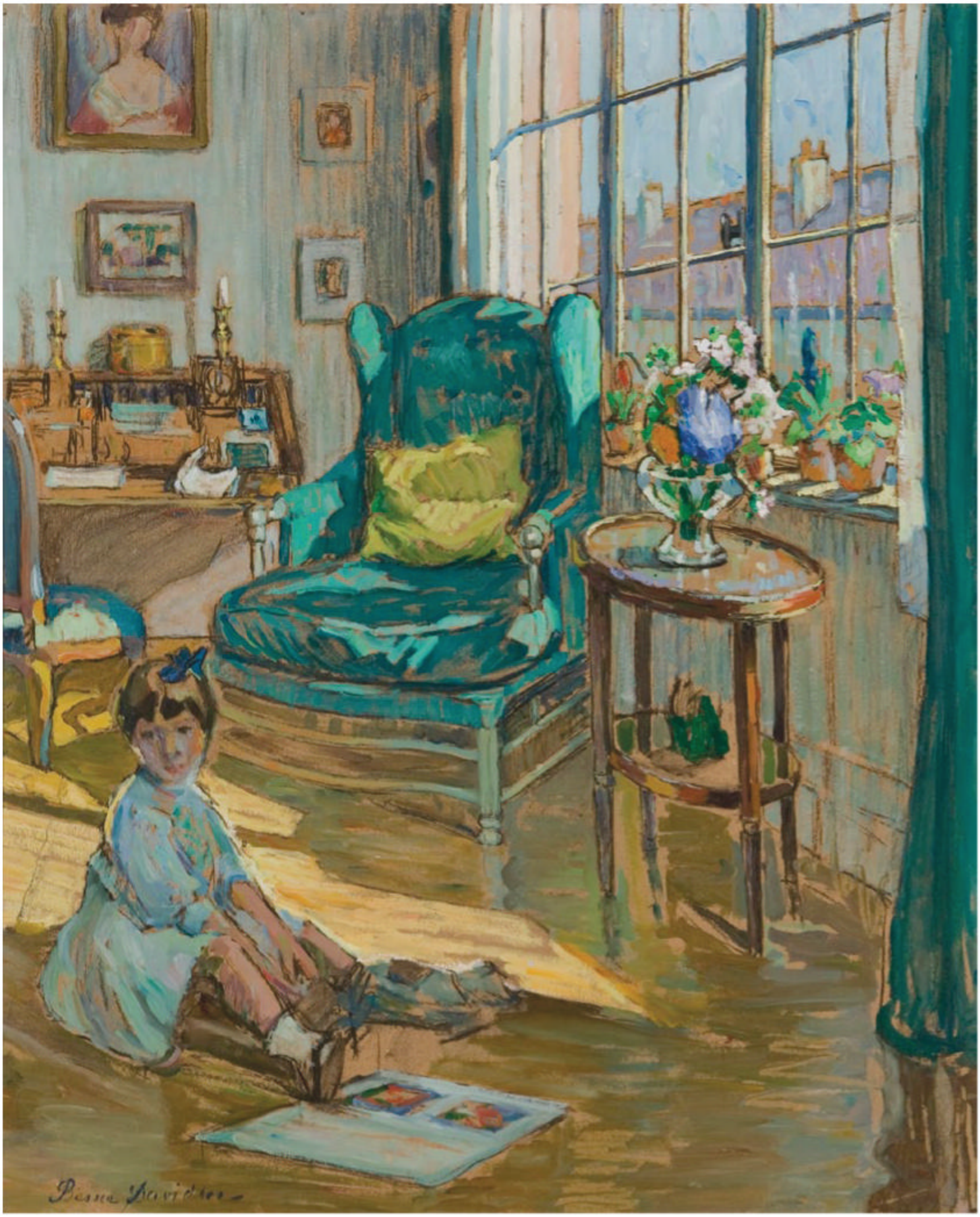
But bias against subjects chosen by women artists of the time—intimate interiors and "very feminine spaces"—helps explain their neglect at the hands of local critics and chroniclers, says Tracey Lock, curator of Australian art at the AGSA. The women's artistic achievements were "quietly subsumed by the collective war effort," while male artists were lauded for painting both rugged and bucolic landscapes as part of a nationalist project of what it meant to be Australian.

Meanwhile Preston was among the handful of women artists to become well known "because she fed into that whole dialogue of creating a national form of Australian art," says Lock. As a printmaker, woodblock maker, painter and writer, Preston championed modernist as well as Aboriginal and Asian art. "Don't forget, she was very ambitious, and she knew a route to success and feedback."

Bessie Davidson's story meanwhile has parallels with Victorian-born portrait and interiors artist Agnes Goodsir, who left Australia in 1899, living in Paris until her 1939 death, associating with Gertrude Stein and Pablo Picasso. Several of Goodsir's paintings featured her partner and muse Rachel Dunn, nicknamed Cherry, such as *Girl with Cigarette*, circa 1925, and Goodsir exhibited often in Paris. Yet many Australian institutions have yet to acquire her work.



Agnes Goodsir, born Portland, Victoria 1864, died Paris, France 1939,
Girl with Cigarette, c. 1925, Paris, oil on canvas, 99.5 x 81.0 cm.
BEQUEST OF AMY E BAYNE 1945, BENDIGO ART GALLERY.



Bessie Davidson, born Adelaide, South Australia 1879, died Paris, France 1965,
An interior, c. 1920, Paris, France, oil on composition board, 73.1 x 59.7 cm.
GIFT OF MRS C. GLANVILLE 1968, ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE.

“Many [of these artists] put themselves in challenging situations at times and made great sacrifices to participate on the international stage.” – TRACEY LOCK

In a new exhibition, *Dangerously Modern: Australian Women Artists in Europe 1890–1940,* co-curated by Lock, Freak and Art Gallery of New South Wales head curator of Australian art Wayne Tunnicliffe, 50 Australian women artists will be celebrated, bringing the work of many to light to local audiences while also focusing on lesser-known works of the recognised few. The title “dangerously modern” was applied by a Sydney critic to NSW-born artist Thea Proctor, who had studied in London (her drawings, watercolours and lithographs were comparatively conservative).

“These 50 travelling women we have focused on were in fact incredibly well informed,” says Lock. “Many put themselves in challenging situations at times and made great sacrifices to participate on the international stage.”

The exhibition will also examine their cultural exchanges: Preston sailed to Europe again in 1912, this time with Adelaide-born modernist potter Gladys Reynell. Preston remained in England until 1919, often painting county villages. In 1914–1915, she taught more than 20 female students at Bunmahon (then Bonmahon) in southern Ireland, imparting modernist values via painting and printmaking.

Meanwhile, an unremarkable trio of Cubist landscapes depicting the Mirmande commune in south-eastern France, each painted by an Australian woman artist in 1928, tells an intriguing bigger tale of artistic influence: Adelaide-born Dorrit Black and New South Wales-born artists Grace Crowley and Anne Dangar studied with French Cubists André Lhote and Albert Gleizes, two male artists who were also great rivals.

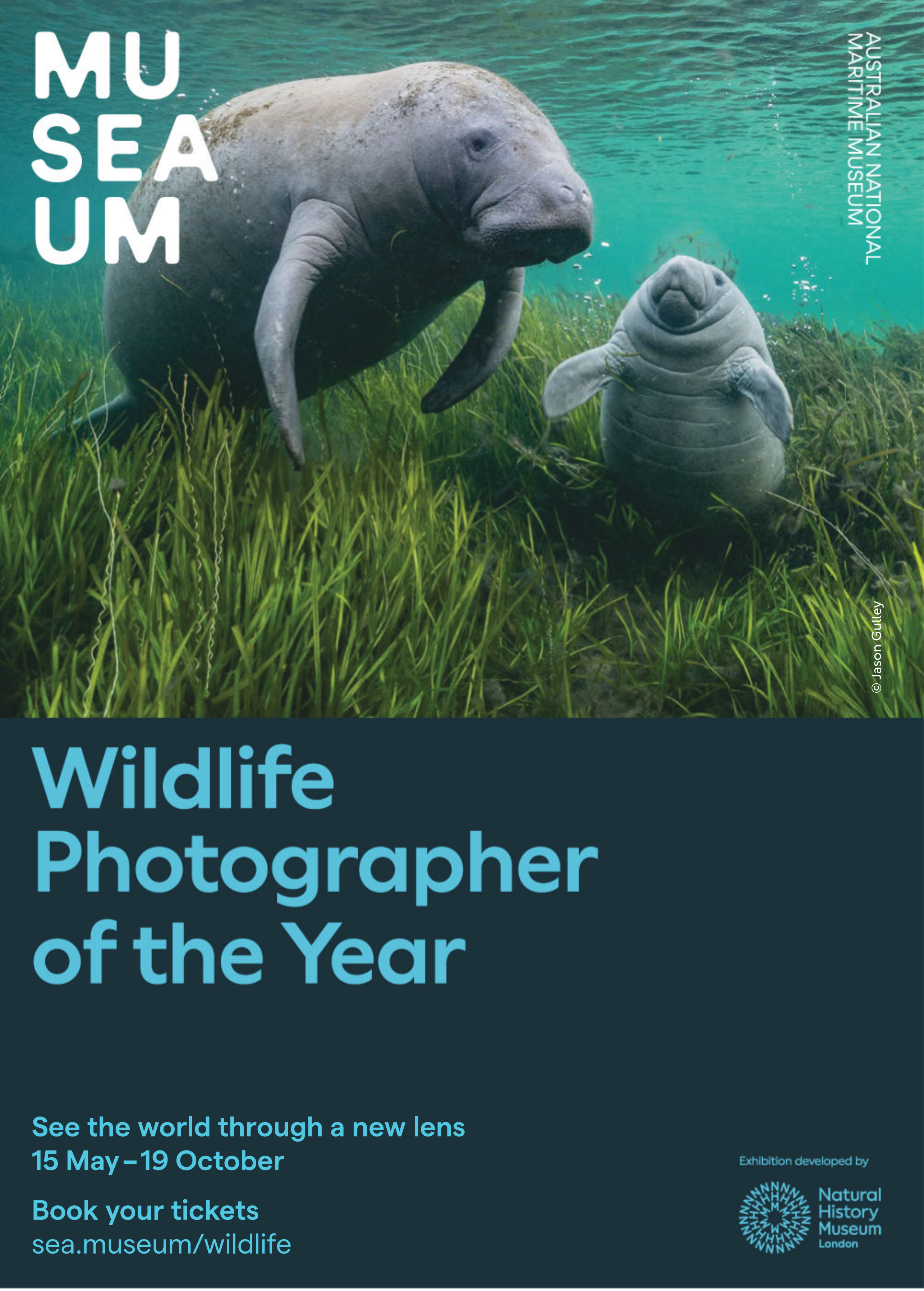
Crucially, Black brought Cubist philosophy back to Australia and opened the Modern Art Centre in Sydney in 1931—the first gallery in Australia to devote itself to modernism, underscoring women’s often unsung achievements in the field.

“After [the Australian women] left, their lives were never the same again,” says Lock. “They embarked on seriously professional careers.” Working against the male-dominated odds, journeying from a distant land, they and many of their compatriot women artists are only just now receiving due credit at home.

Dangerously Modern: Australian Women Artists in Europe 1890–1940

Art Gallery of South Australia
(Adelaide/Kaurna Country SA)
24 May—7 September

Art Gallery of New South Wales
(Sydney/Eora NSW)
11 October 2025—1 February 2026



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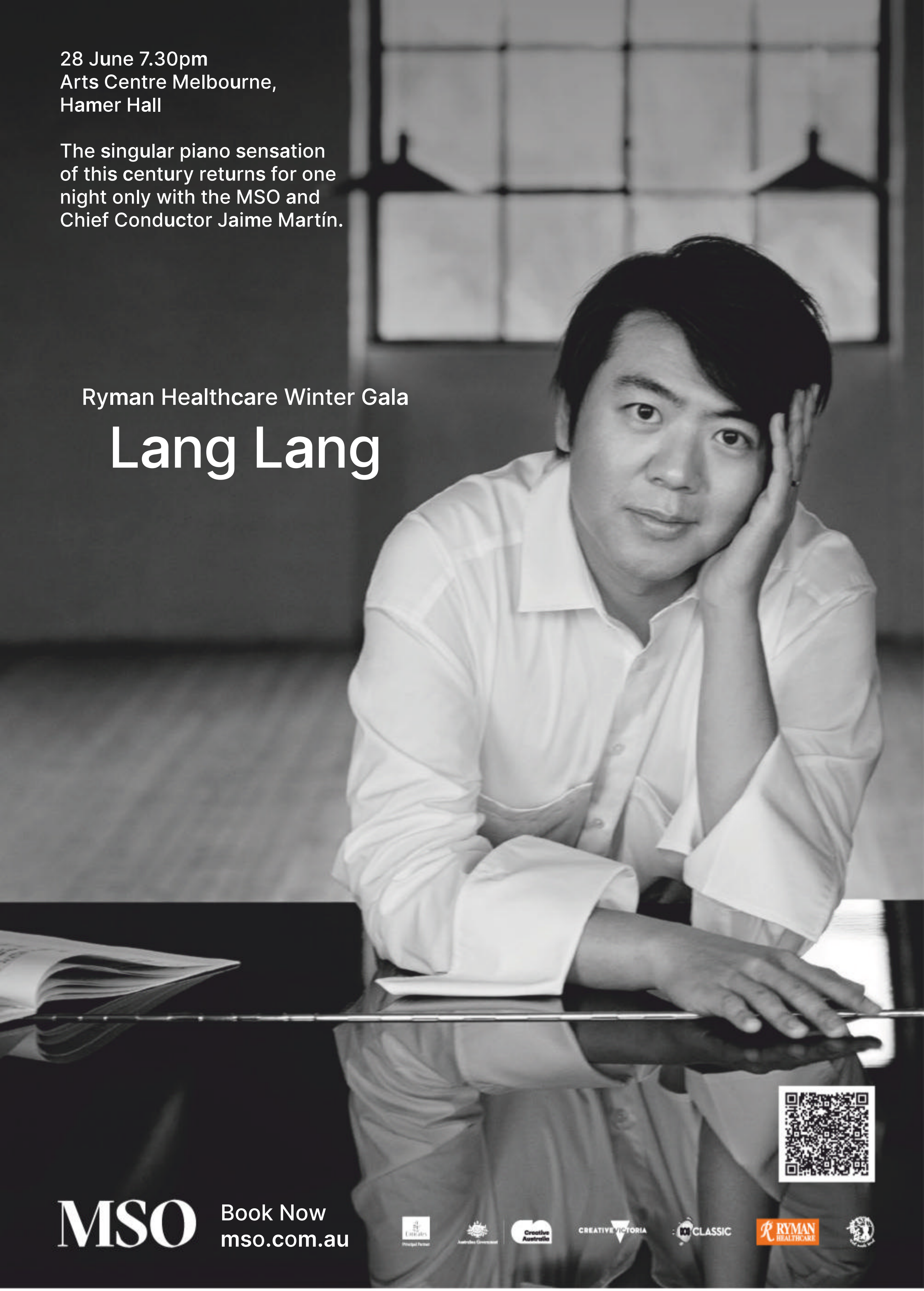

28 June 7.30pm
Arts Centre Melbourne,
Hamer Hall

The singular piano sensation of this century returns for one night only with the MSO and Chief Conductor Jaime Martín.

Ryman Healthcare Winter Gala

Lang Lang

MSO

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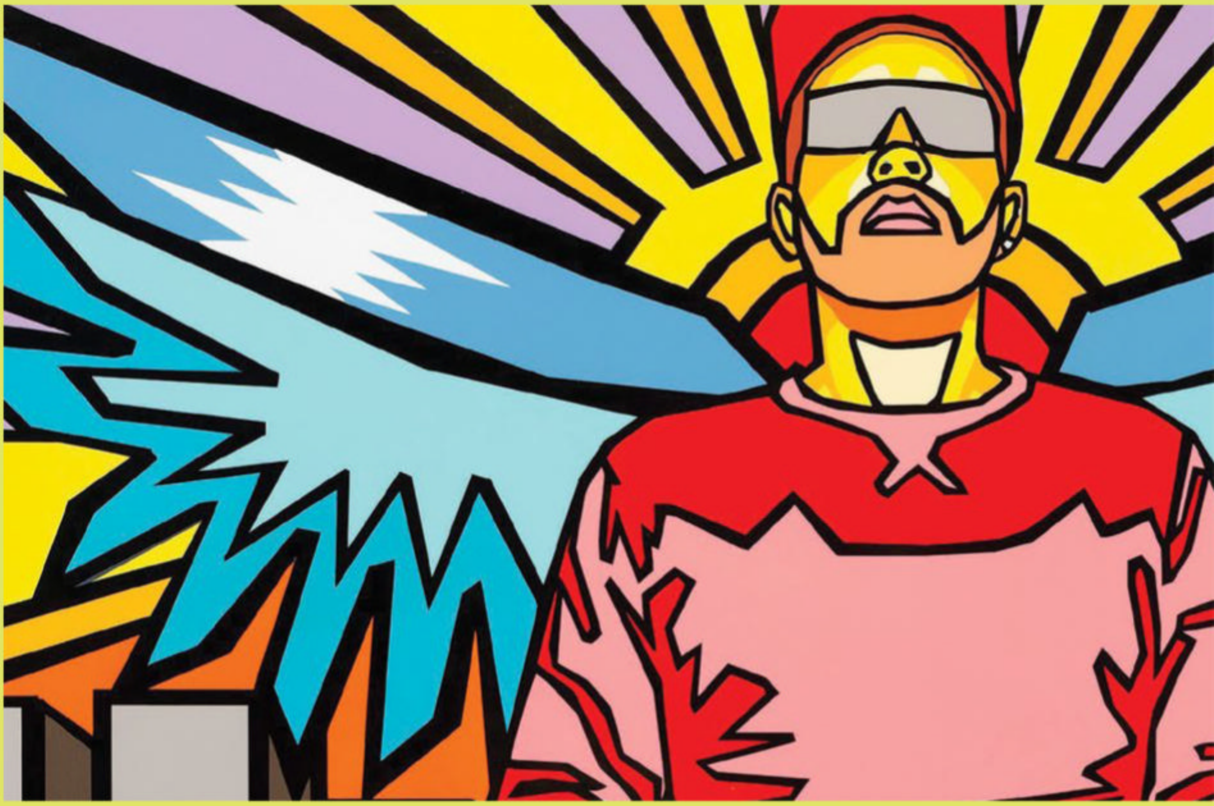
JXSH MVIR

FOREVER I LIVE

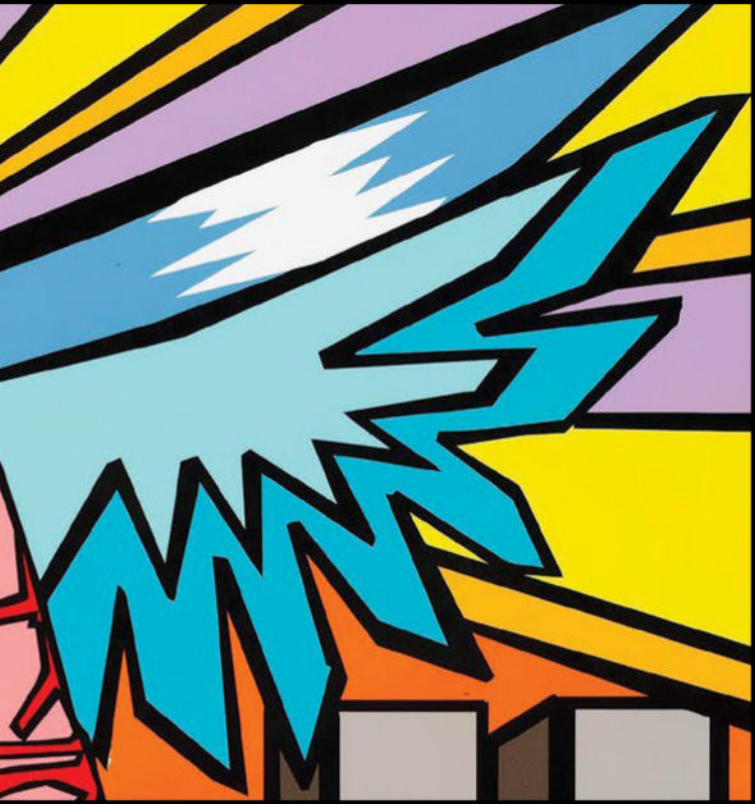


JXSH MVIR: Forever I Live is a Koorie Heritage Trust (KHT) touring exhibition.

KHT KOORIE HERITAGE TRUST
CREATIVE VICTORIA
CITY OF MELBOURNE
Australian Government
Creative Australia
Australian Government Indigenous Visual Arts Industry Support
ANZ
GORDON DARLING FOUNDATION

10 July - 28 September

A retrospective exhibition of artworks by the late Gunditjmara, Yorta Yorta and Barkindji artist Josh Muir (1991 - 2022)



Josh Muir (Gunditjmara, Yorta Yorta, Barkindji), *Ill Upgraded* (detail), 2017. Digital print on aluminium. Collection of Peter Nash. Photo: Christian Capurro.

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7 May – 3 July 2025

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RSVP enquiries@dlancontemporary.com.au

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Patrick Tjungurrayi c. 1935 – 2017

Wagutu & Kuningka Dreaming at the site of Ngaru 2007

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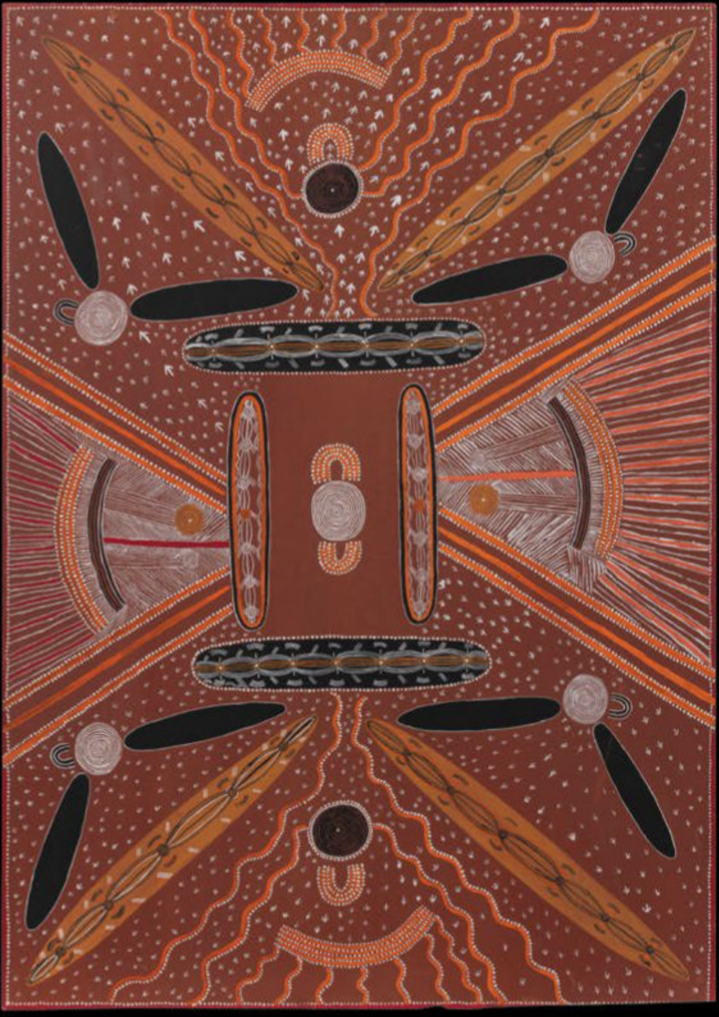
An international exhibition of Australian First Nations art

MELBOURNE | SYDNEY | NEW YORK



SYDNEY OPENING EVENT | Saturday 10 May, 4–6pm

RSVP lauren@dlancontemporary.com.au

D▪C

Kaapa Tjampitinpa c. 1926 – 1989

Budgerigar Dreaming 1972

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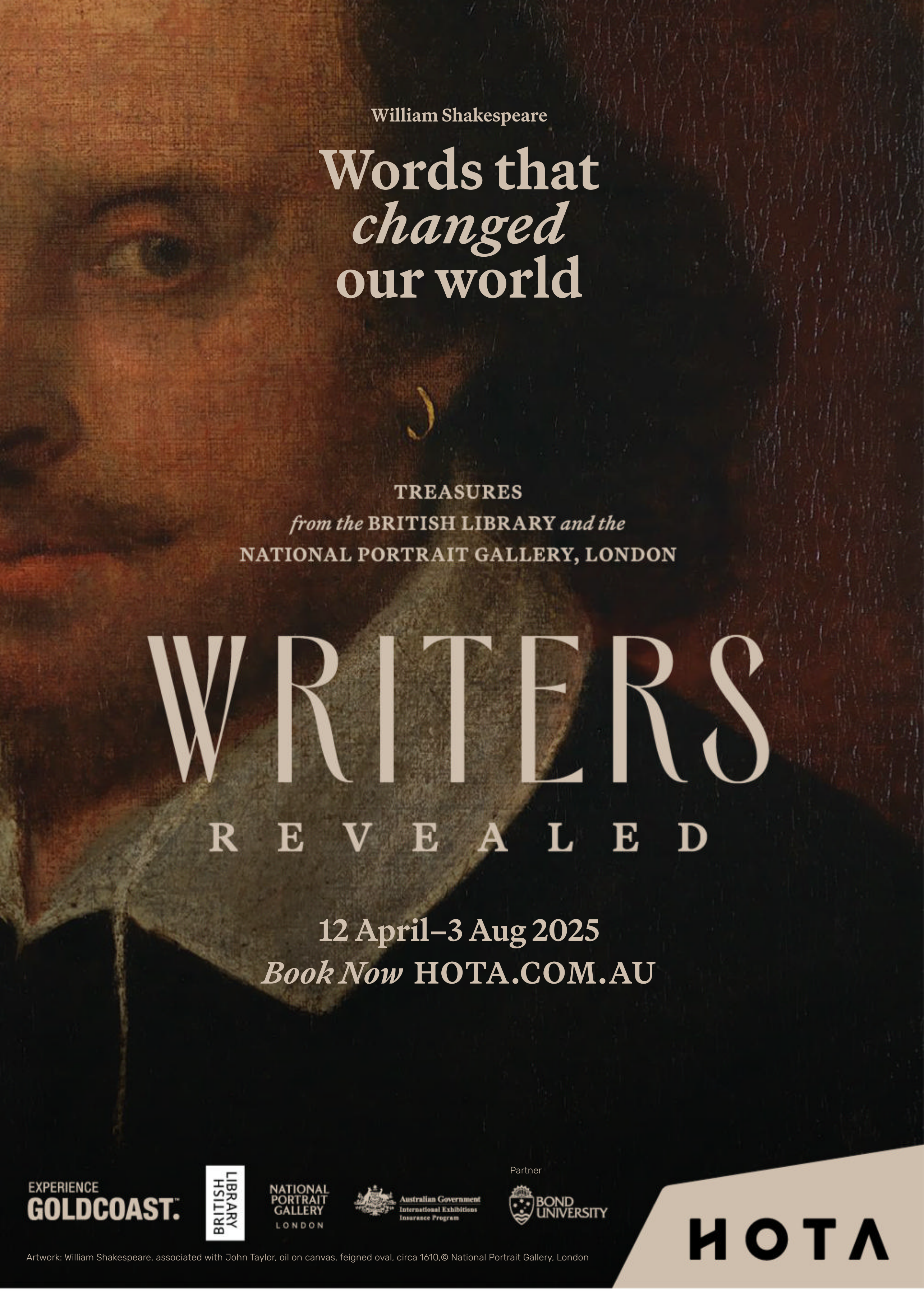

William Shakespeare

Words that *changed* our world

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Artwork: William Shakespeare, associated with John Taylor, oil on canvas, feigned oval, circa 1610,© National Portrait Gallery, London

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FRIDAY 28 FEBRUARY —— FRIDAY 30 MAY

Parnati

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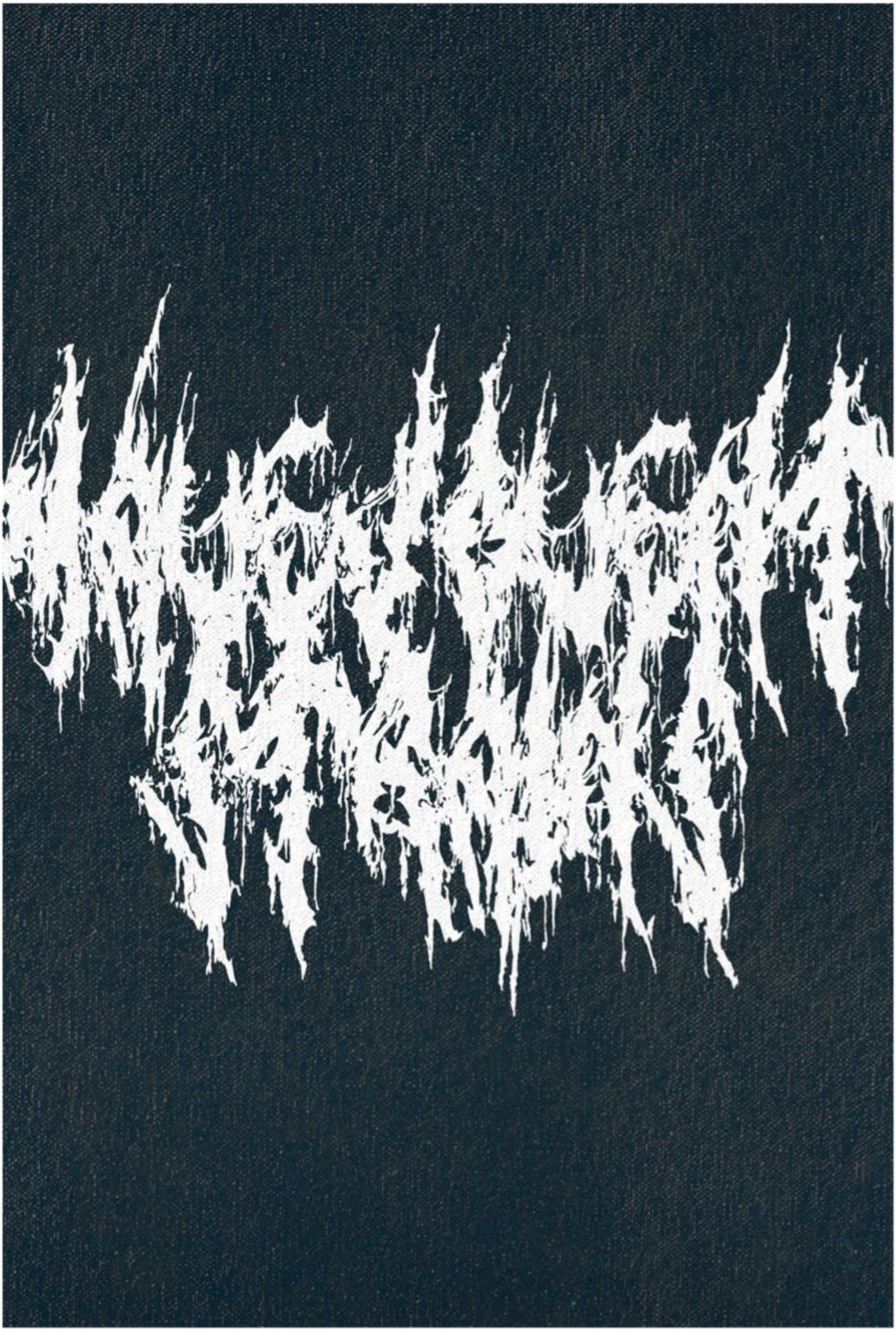
STAG

Image — Christine Sun Kim and Thomas Mader, *Tables and Windows*, 2016. Photo by Paul Salveson. Courtesy of the Artist, François Ghebaly (Los Angeles / New York) and WHITE SPACE (Beijing).

unisa.edu.au/connect/samstag-museum

‘MALEVOLENT STRAINS’, CURATED BY STUART BAILEY. 8 MAY - 7 JUNE, 2025



JOSHUA YESNI ARRANT, JUSTIN ANDREWS, STUART BAILEY, ANDRIANA CARNEY, MARCO FUSINATO, TONY GARIFALAKIS, BRIDGET STEHLI, MAYA STOCKS & KARINA UTOMO

IMAGE: JUSTIN ANDREWS

SYDNEY COLLEGE OF THE ARTS, THE UNIVERSITY OF SYDNEY, SYDNEY.EDU.AU/SCA

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STAG

Image — Samstag Scholar, Henry Jock Walker. Photo by Bri Hammond

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TOM FEREDAY +
KATIE ANN HOUGHTON

MANO by Tom Fereday. Credit: Pier Carthew.

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Artwork: Holly Bates *House of Whoreship* 2022.

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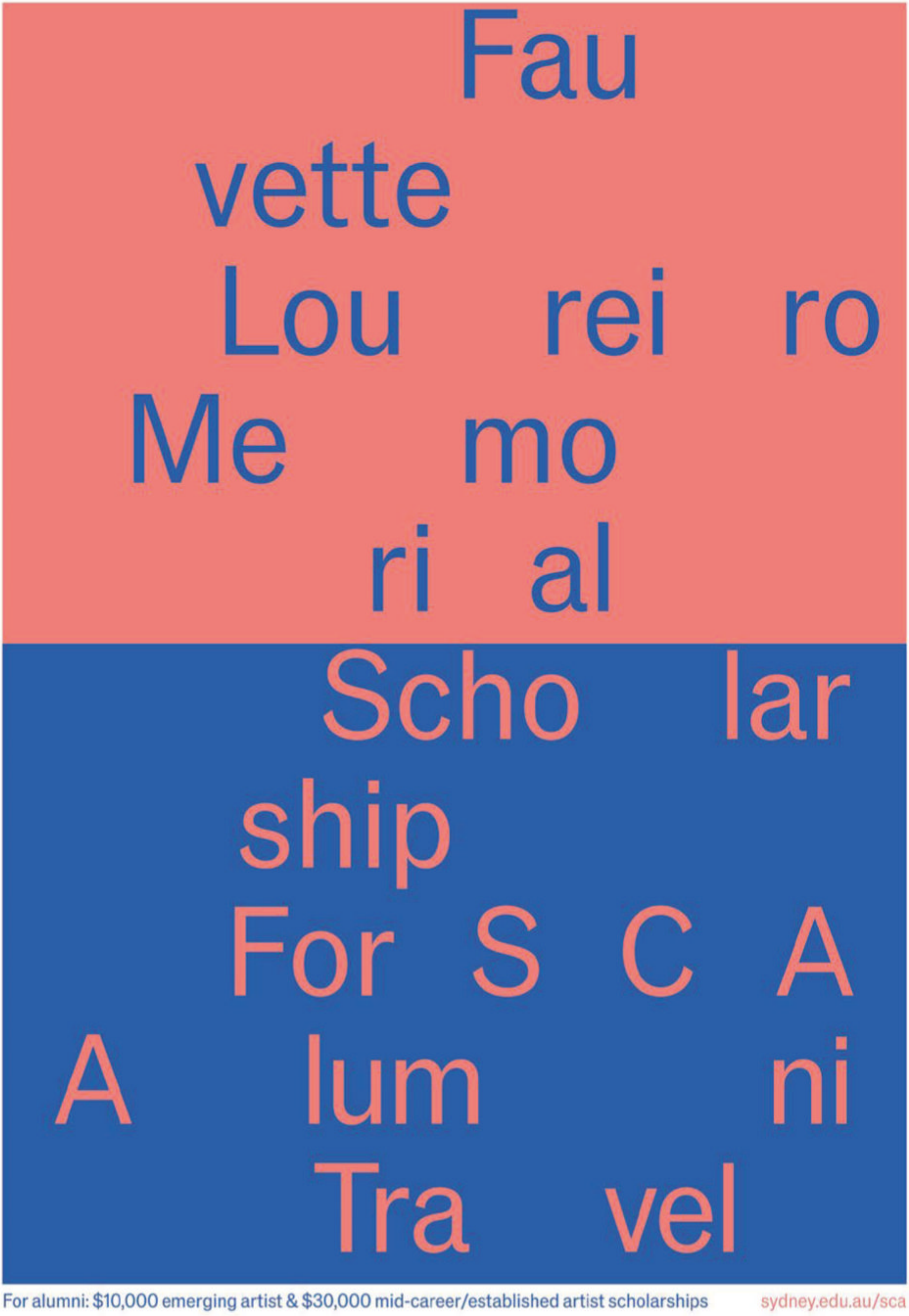

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Shortlisted works exhibited at Walyalup | Fremantle Arts Centre
16 August — 21 September, 2025.

Winner	First Nations	Young Emerging	Scan to enter
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Entries close June 2

City of Fremantle
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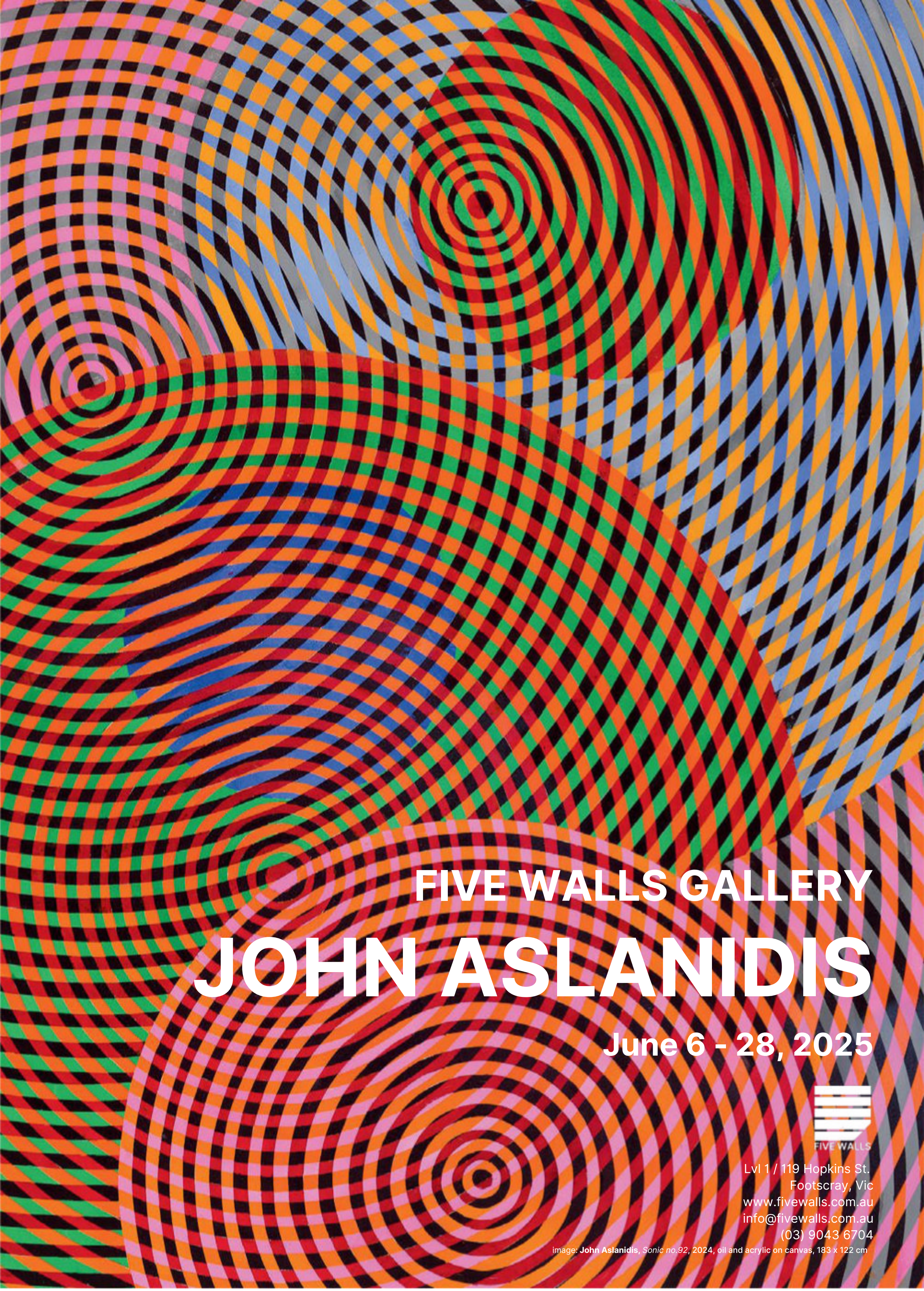

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info@fivewalls.com.au
(03) 9043 6704

image: **John Aslanidis**, *Sonic no.92*, 2024, oil and acrylic on canvas, 183 x 122 cm

fivewalls.com.au

The last coconut drifted with Morgan Hogg

11 April to 21 June

The Leo Kelly Blacktown Arts Centre
Tuesday to Saturday, 10 am to 5 pm
78 Flushcombe Rd, Blacktown NSW 2148
(02) 9839 6558

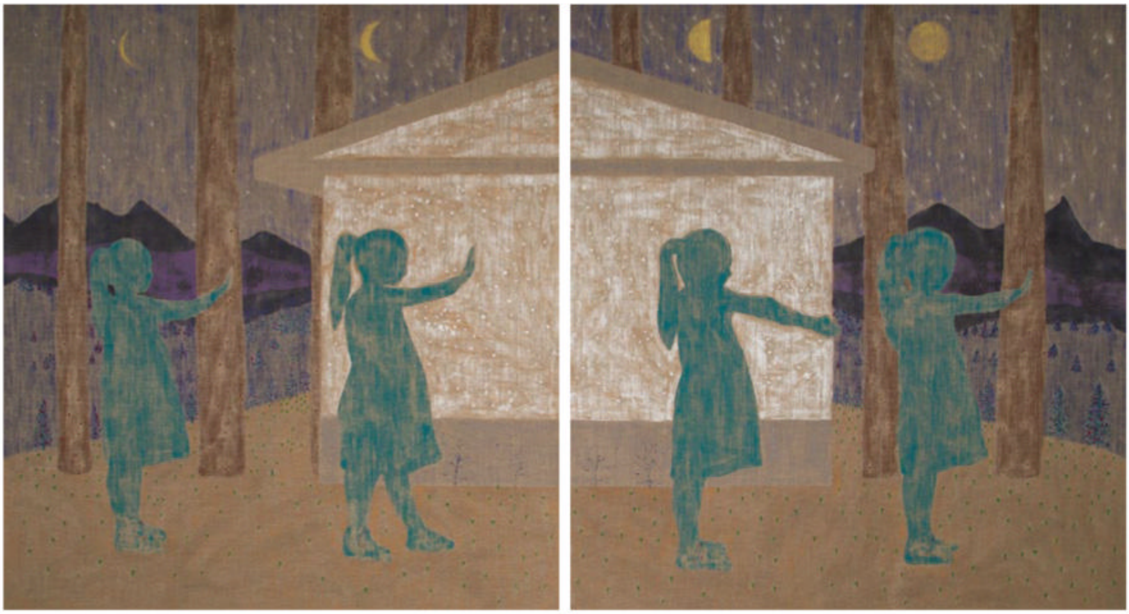
@BlacktownArts

Morgan Hogg in studio, 2025, photography by Garry Trinh

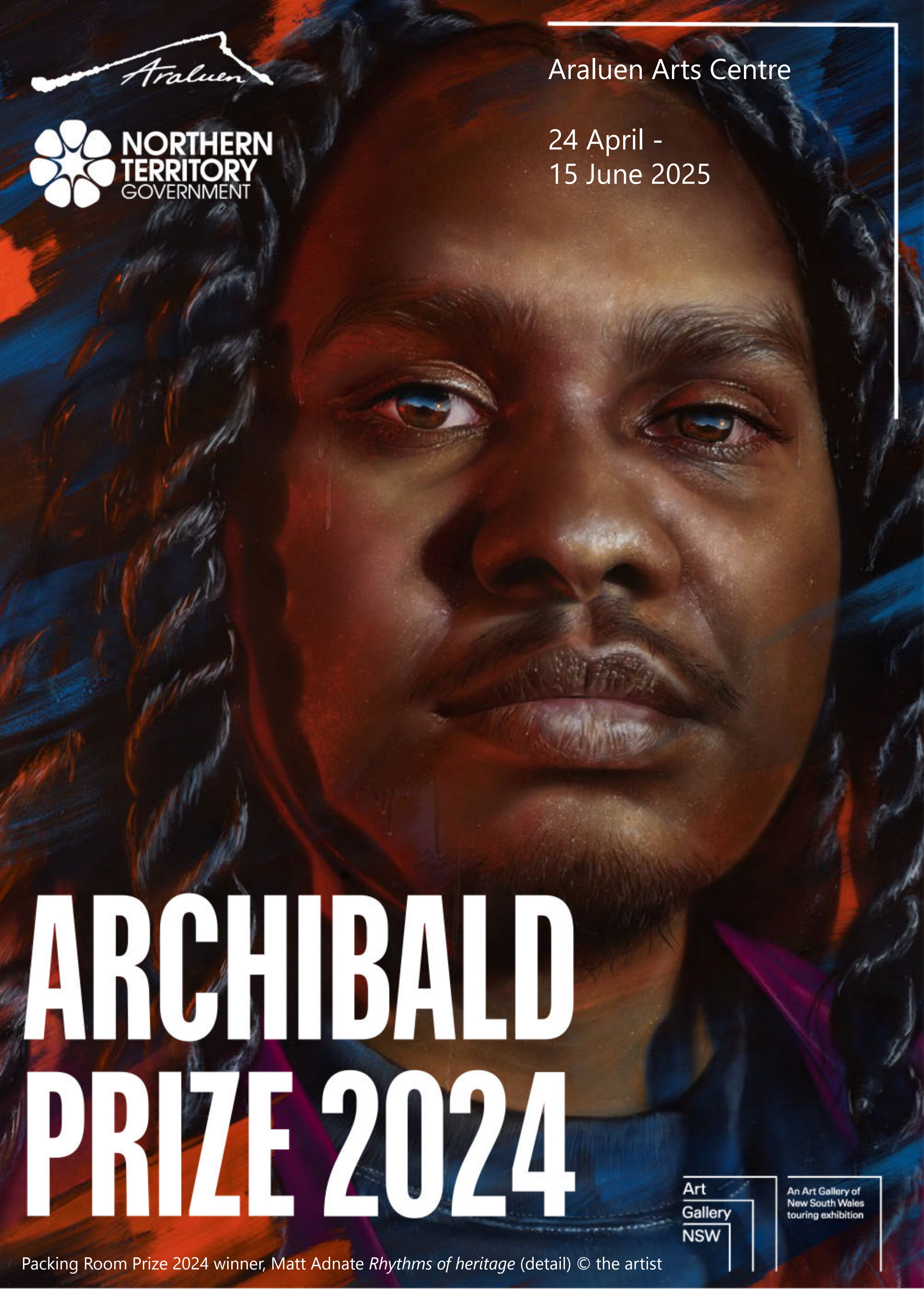
Blacktown Arts

blacktownarts.com.au

Mark Maurangi Carrol
Islands not to scale (ueata)
16 May – 8 June 2025



Mark Maurangi Carrol, *The Daughters of Ina (Kite)* 2024, oil enamel and permanent marker on linen, 396 x 213 cm



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NORTHERN TERRITORY GOVERNMENT

Araluen Arts Centre

24 April -
15 June 2025

ARCHIBALD PRIZE 2024

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Packing Room Prize 2024 winner, Matt Adnate *Rhythms of heritage* (detail) © the artist

araluenartscentre.nt.gov.au

Stories from the Japanese Studio

CRAFTING LIFE

April 11 – September 27, 2025
The Japan Foundation Gallery

sydney.jpf.go.jp/craftinglife

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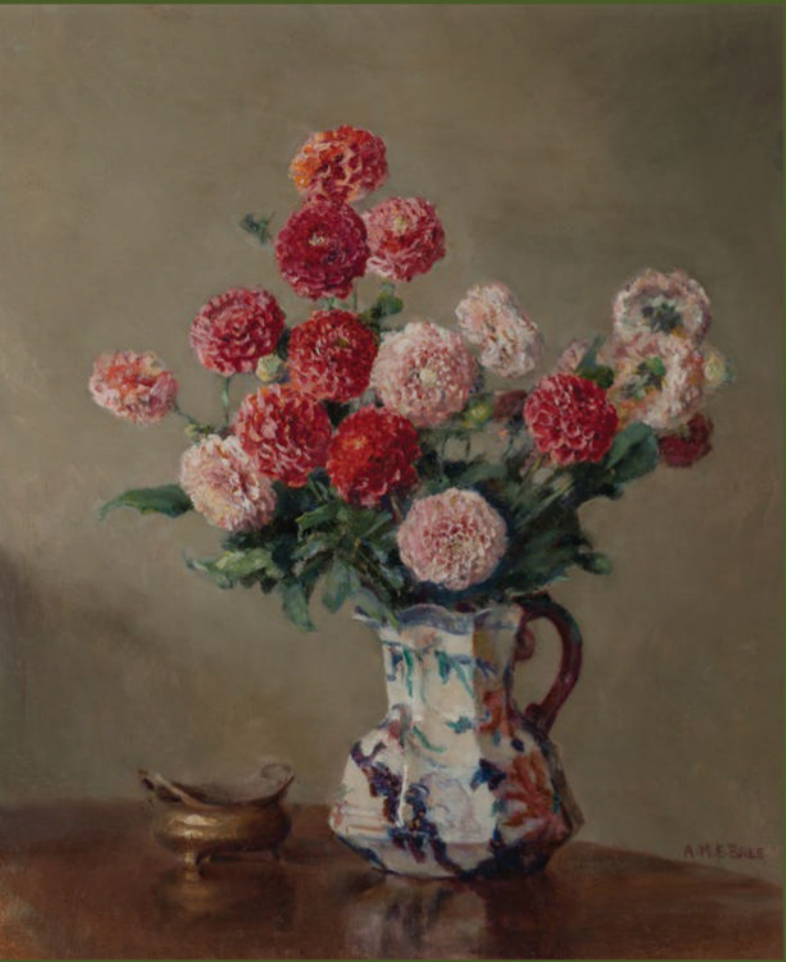
BOROONDARA ARTS

Australian Tonalism

A selection from the John and Peter Perry Collection



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7 MAY TO 27 JUL 2025

FEATURING

M E Bale, Clarice Beckett, Colin Colahan, Archie and Amalie Colquhoun, Polly Hurry, John Farmer, Alma Figuerola, Justus Jorgensen, William Frater, Carl Hampel, Percy Leason, Max Meldrum, Jim Minogue, A E Newbury, Arnold Shore and others.

Image: A M E Bale, ‘Pompon Dahlias’, c. 1936, oil on canvas, 56 x 46 cm.

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HAWTHORN, VICTORIA
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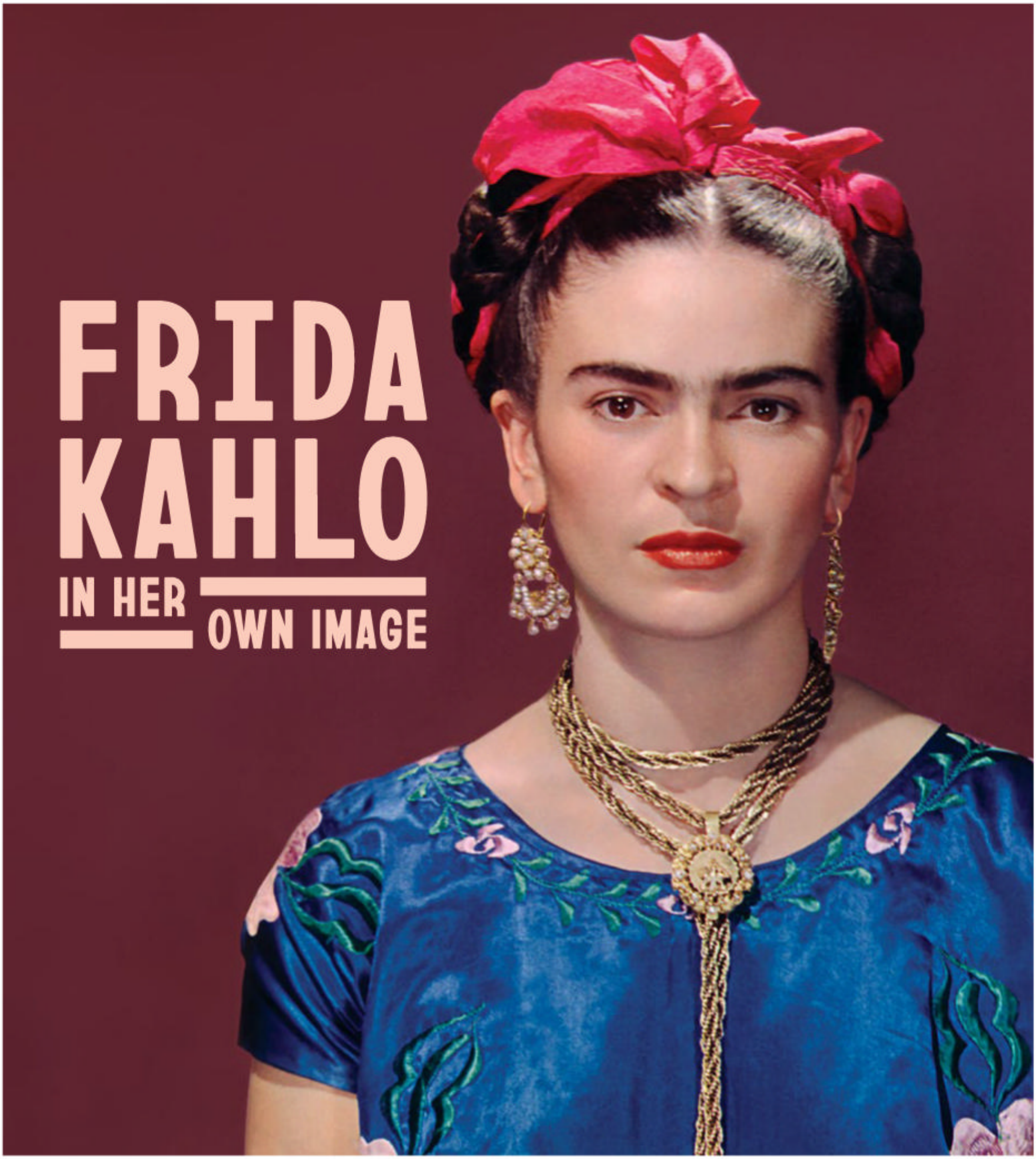

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IN HER OWN IMAGE

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Image: Frida Kahlo in blue satin blouse, 1939, photograph by Nickolas Muray © Nickolas Muray Photo Archives.

© 2025 Banco de Mexico Diego Rivera & Frida Kahlo Museums Trust. Av. 5 de Mayo No. 20, col. Center, alc. Cuauhtemoc, cp 06000, Mexico City.

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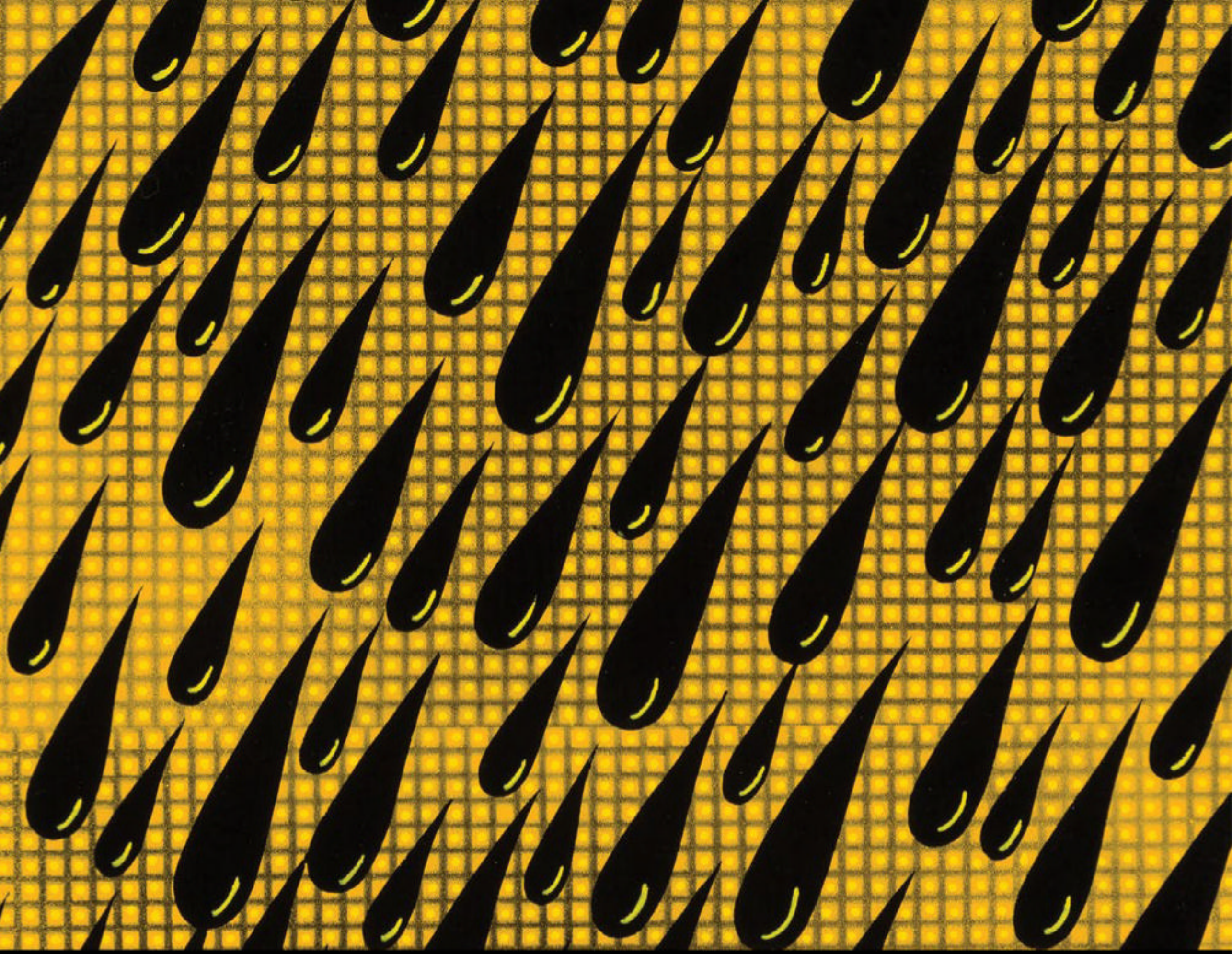

EATON

24 May—
17 August
2025

Janenne Eaton:
Lines of Sight—
Frame and Horizon

A Geelong Gallery
exhibition

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7am

Janenne Eaton
Talisman for rain 2010
enamel paint on canvas
Private collection
Photographer: Mark Ashkanasy
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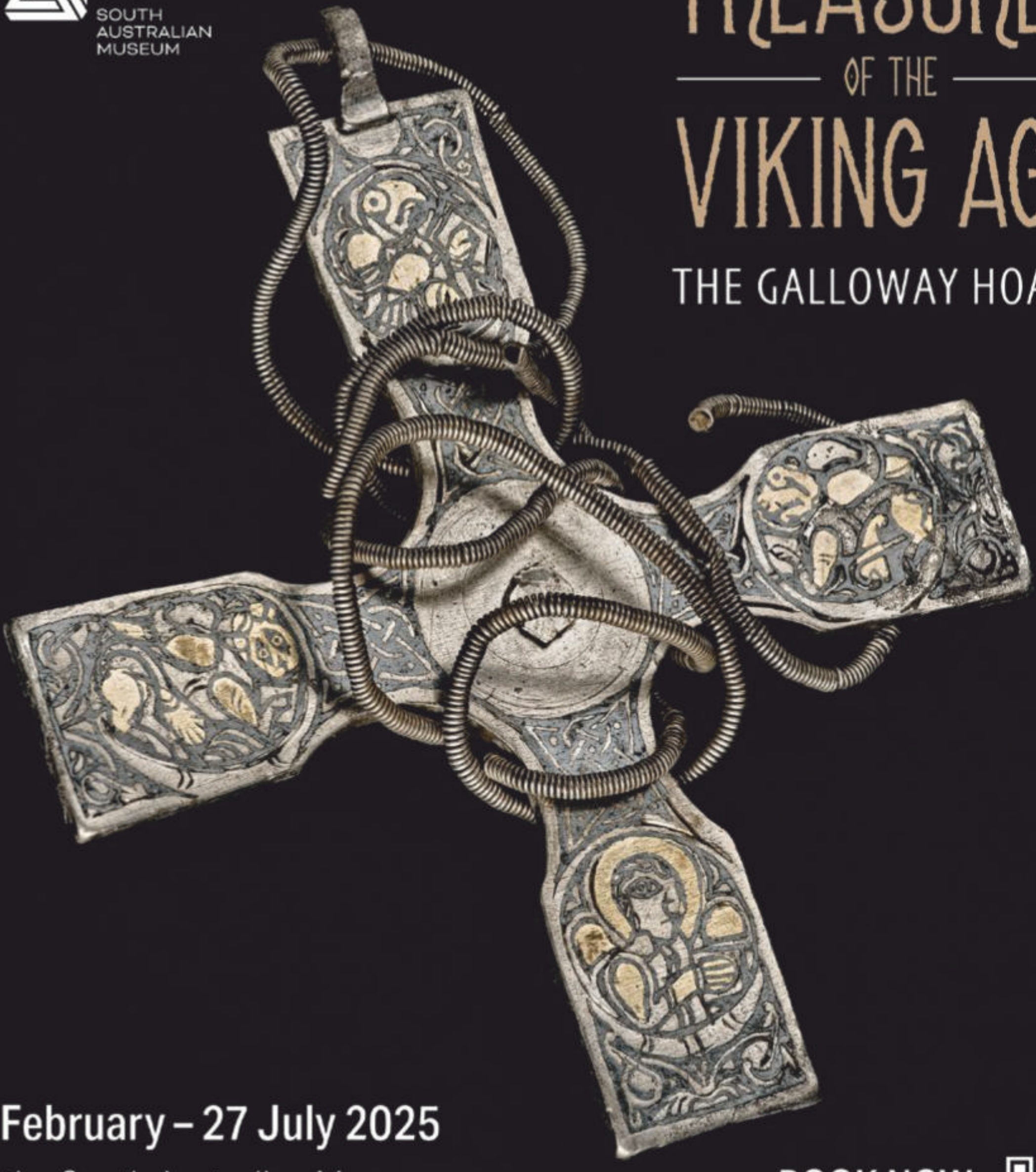

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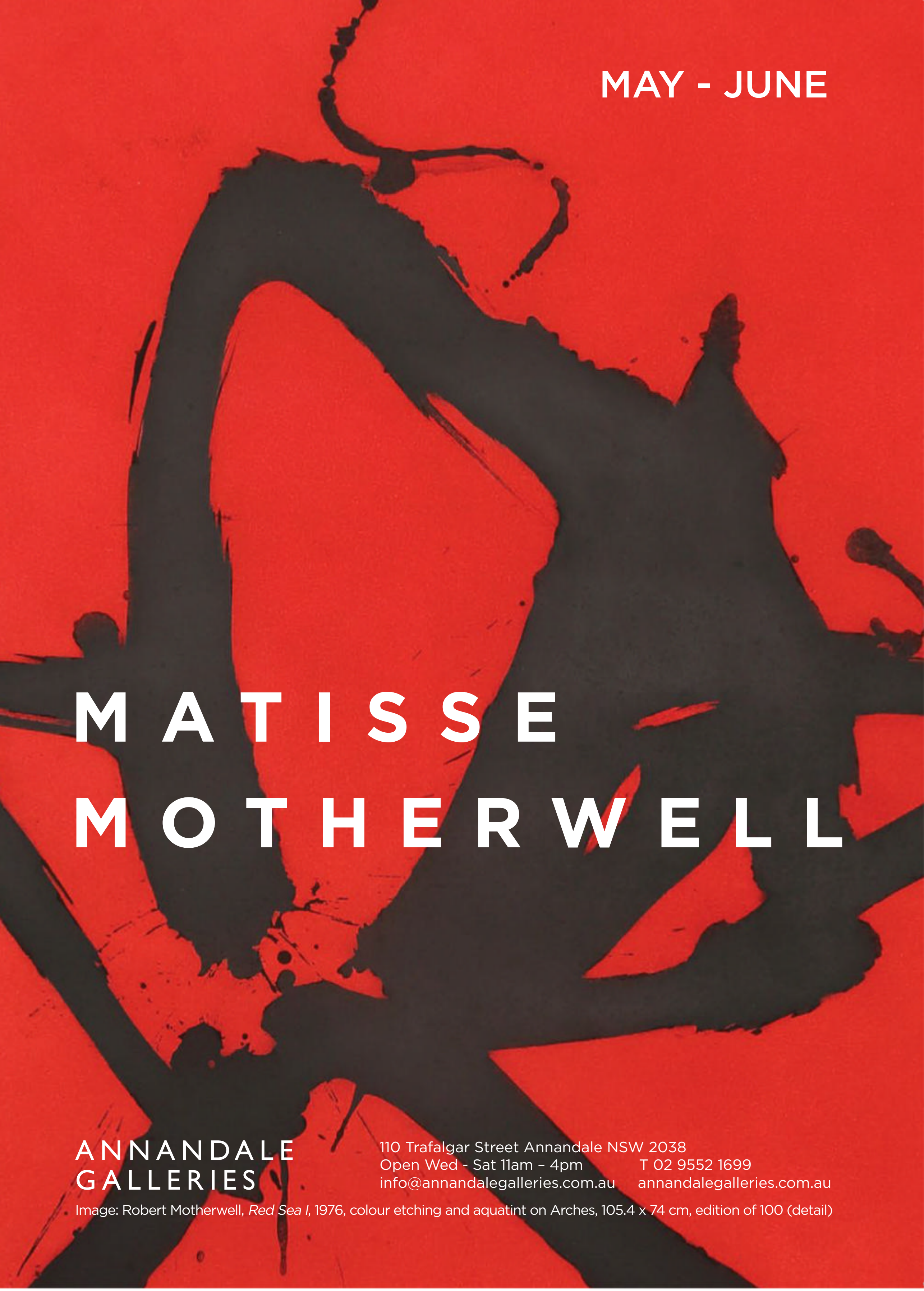

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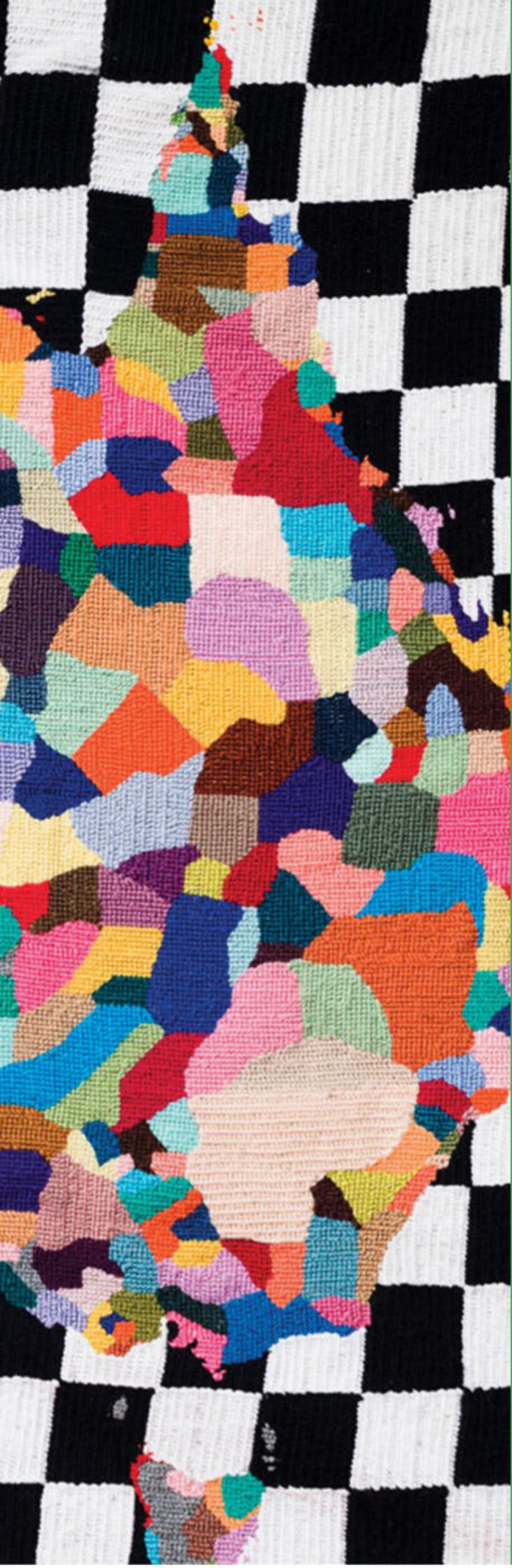
Image: Robert Motherwell, *Red Sea I*, 1976, colour etching and aquatint on Arches, 105.4 x 74 cm, edition of 100 (detail)

annandalegalleries.com.au



WANGARATTA CONTEMPORARY TEXTILE AWARD 2025

24 MAY - 17 AUGUST

A Kyamba Foundation Project

Wangaratta Art Gallery

KYAMBA FOUNDATION

Rural City of Wangaratta

CREATIVE VICTORIA

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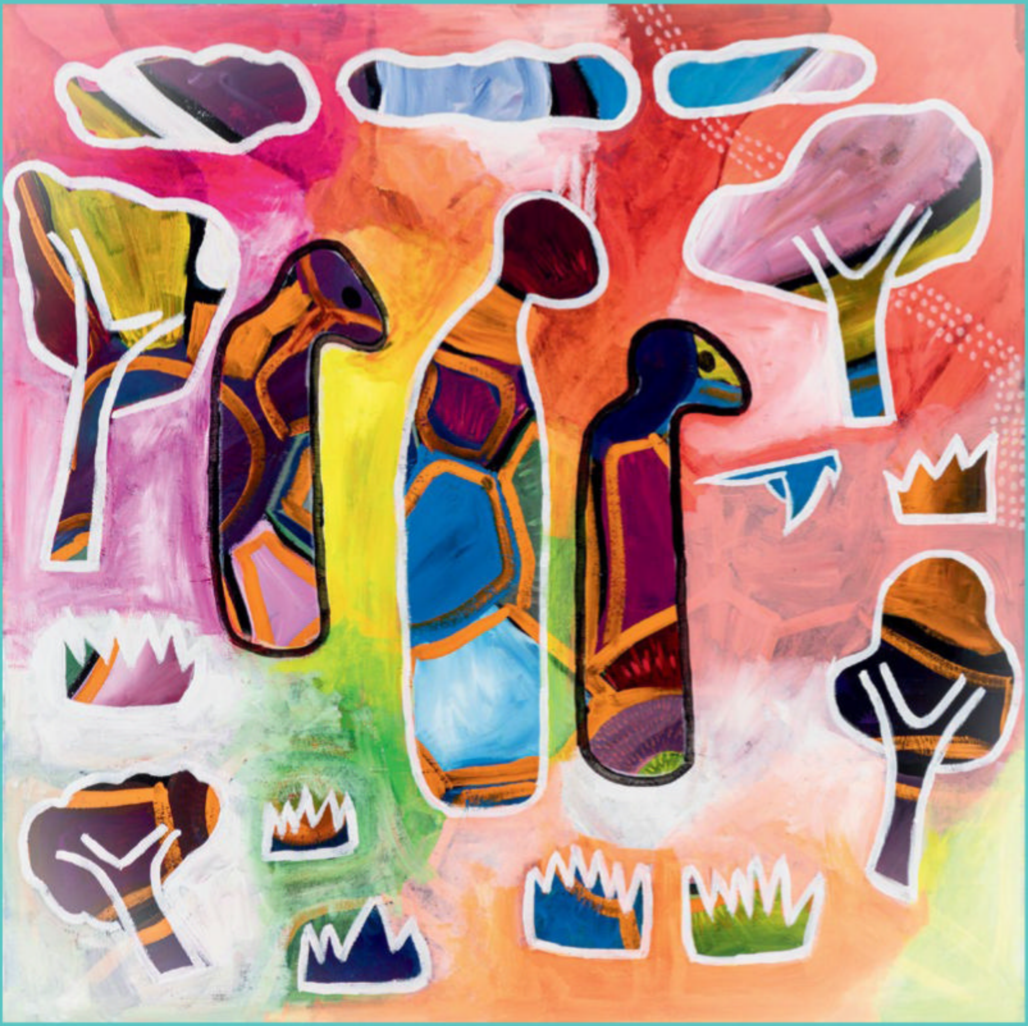
56 Ovens Street, Wangaratta, 3677

Paul Yore, *Map*, 2012, detail, textile, 900 x 112cm. Winner of the Wangaratta Contemporary Textile Award 2013.



Tania Major and Noleen Cecil, *New Ghost*, 2024, Acrylic on Canvas.

CIAF CAIRNS INDIGENOUS ART FAIR

11-13 JULY 2025 ciaf.com.au

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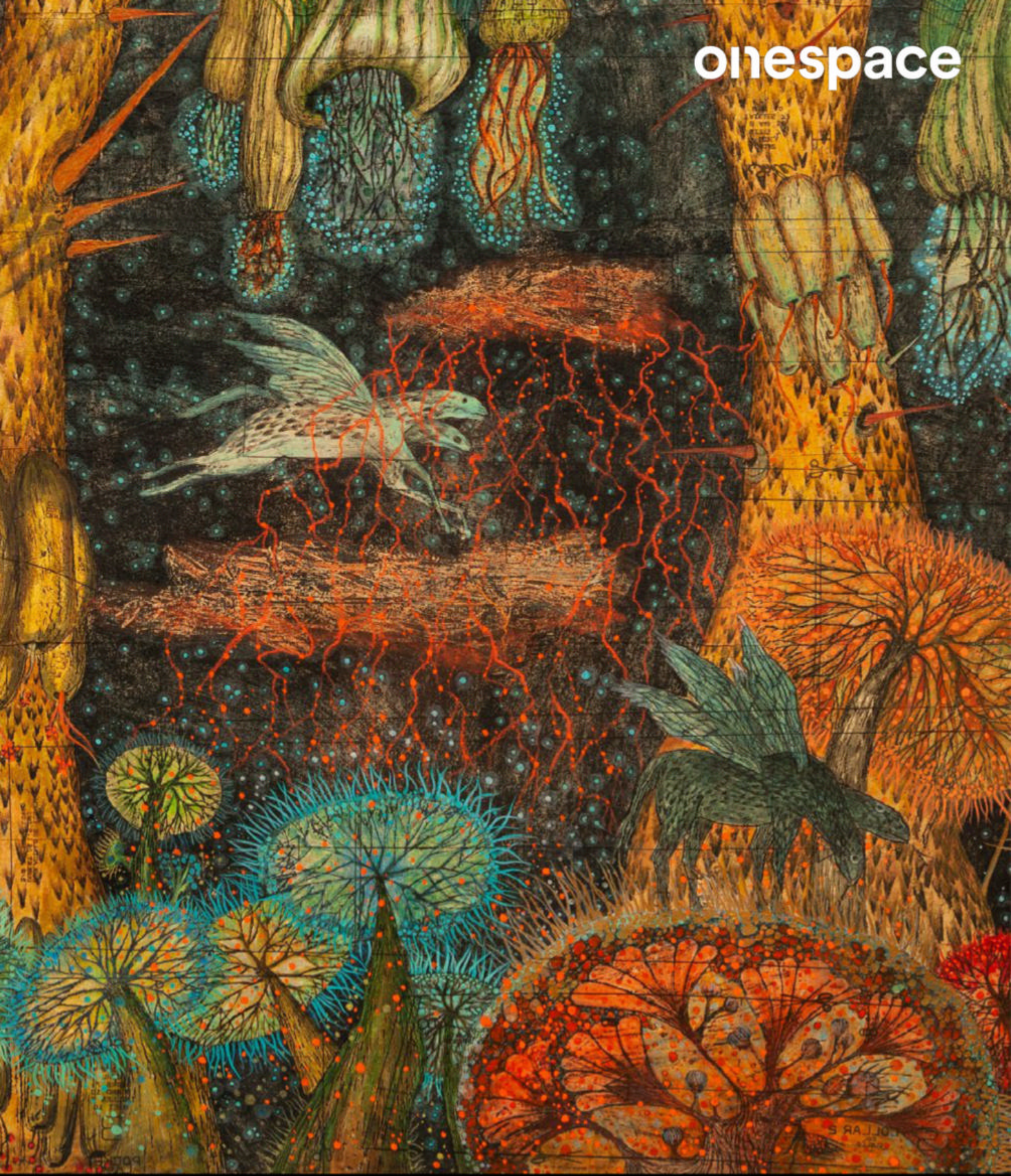

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Q 4101 Australia

07 3846 0642
info@onespace.com.au

Paula Quintela

The Shadow That Follows Me

16 May - 14 June 2025

Paula Quintela, *The Dream I* (detail), 2025, Mixed media, etching on aluminium plate, chine Colle, water colour, pencil and ink, 91.5 x 119cm. Image: Louis Lim. Courtesy of the artist and Onespace.

TARRAWARRA
MUSEUM
OF ART

Shireen Taweel, *Pilgrimage of a Hajjonaut* 2024–25 (production still) three-channel video. Courtesy of the artist and STATION, Australia. Image: Spencer Reid. The artist acknowledges this work was filmed on the land of the Karajarri People. Australia is a land of the Aboriginal and Torres Strait Islander People. Sovereignty was never ceded.

TARRAWARRA BIENNIAL 2025

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CURATED BY KIMBERLEY MOULTON

Works by 22 contemporary artists sharing regenerative knowledge and connections to land, object and memory.

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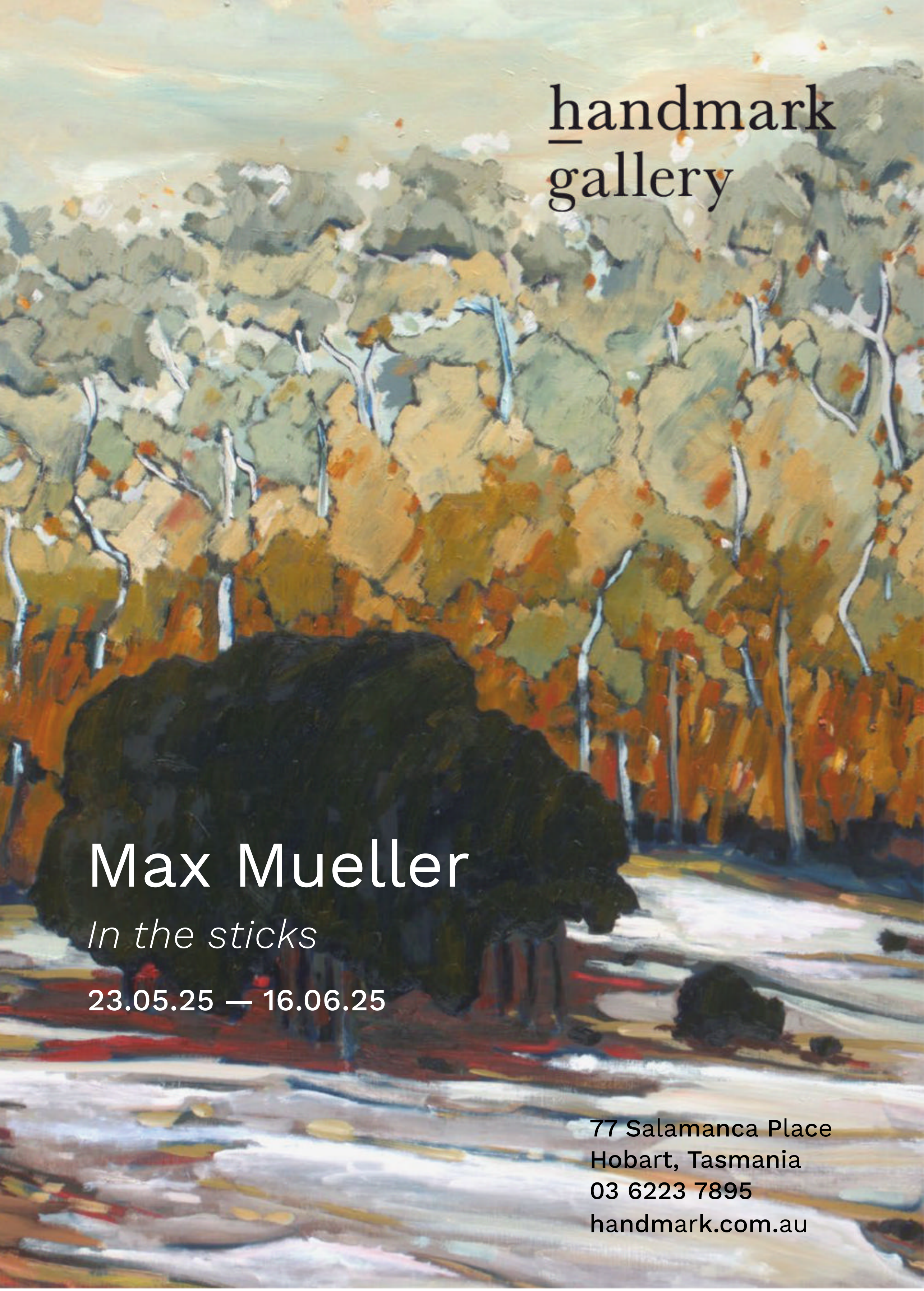

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gallery

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23.05.25 — 16.06.25

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Maria Fernanda Cardoso

Spiders of Paradise

Tweed Regional Gallery | 10 May – 3 August 2025

Maria Fernanda Cardoso *Spiders of Paradise: Maratus karrie* 2024
pigment print on paper, framed. Courtesy the artist and Sullivan+Strumpf, Sydney © the artist

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TWEED REGIONAL GALLERY
& MARGARET OLLEY ART CENTRE

M C A Museum of Contemporary Art Australia

Australian Government

Creative Australia

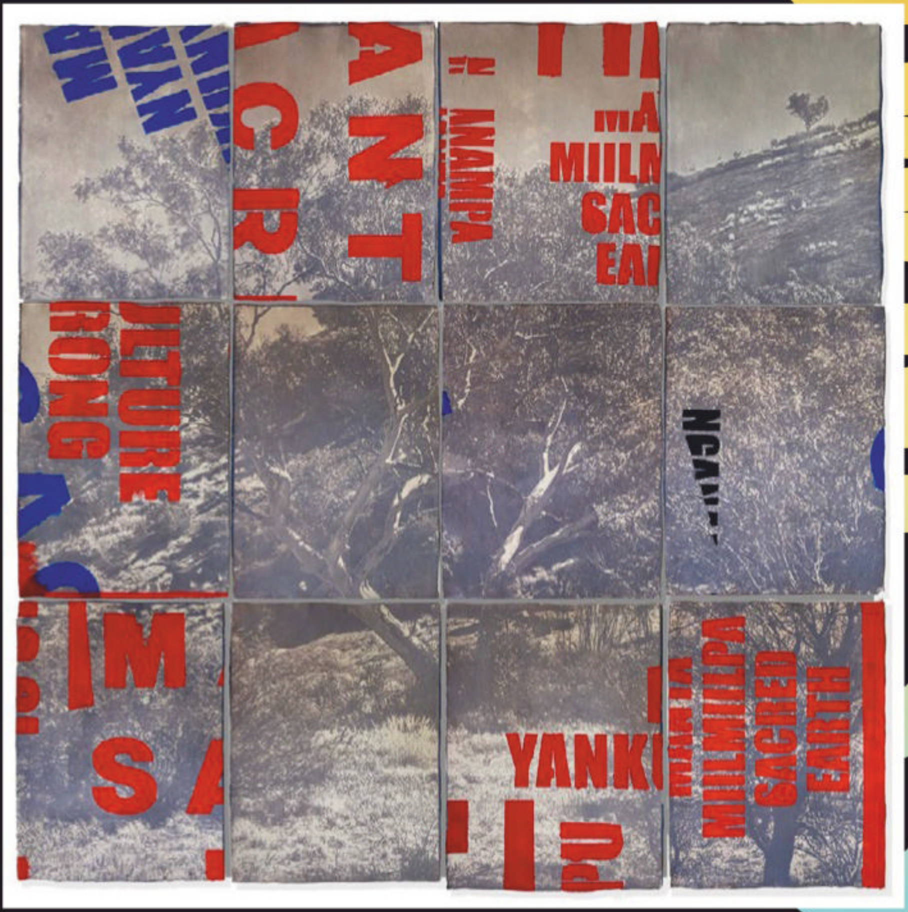
NSW GOVERNMENT

Exhibition developed and toured by the Museum of Contemporary Art Australia. This project has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body. This project is supported by the NSW Government through Create NSW.

gallery.tweed.nsw.gov.au

William & Winifred Bowness Photography Prize

$50 000 Acquisitive first prize
Entries open: 17 April – 13 June 2025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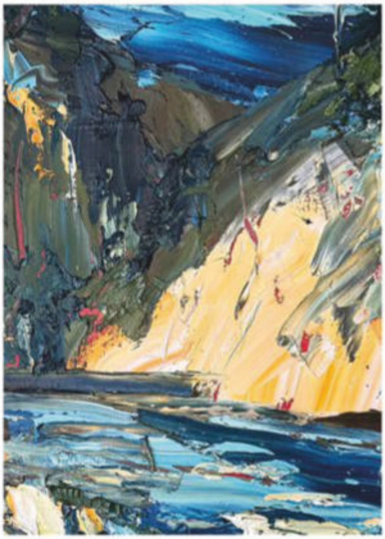
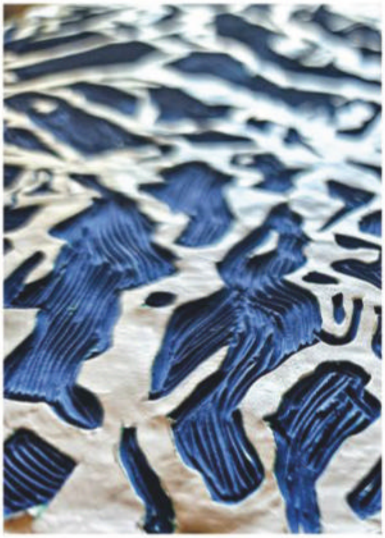
Djambu Barra Barra, *Devil Devils,* 2002. *More, More, More - Works from the Artbank Collection,* Artbank Melbourne, December, 2023. Photograph by Christian Capurro for Artbank. Background artworks, Nick Selenitsch, *Felt (2), (6), (7),* 2011. Riley Payne, *Sunny side, Repent dinner, Well done*, 2010. Emily Floyd, *Child and Adult Sculpture No.2*, 2009. Les Dorahy, *Some interest has been expressed in planning ways to avert future encounters between asteroids and earth*, 1997.

artbank.gov.au





Overhead + UNDERNEATH

Lessons in Observation

12 April - 15 June 2025 | Tamworth Regional Gallery

TAMWORTH REGIONAL GALLERY

Tamworth Regional Council

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SCULPTURE PARK

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For
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$12,000 Acquisition Sculpture Prize

Entries Close: July 20, 2025
Exhibition Dates: September 1 - December 10, 2025

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Domestic Dilemma *detail,* 195 x 120 x 120 cm, bronze, stainless steel wire and corrugated iron, Inaugural Winner 2019, Vlase Nikoleski.

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MT. WARNING
DISASTER BAY
MT. TEMPEST
CAPE CATASTROPHE
TURN BACK JIMMY CK
SHARK BAY
ACCIDENT INLET
STARVATION BAY
POINT TORMENT
WRECK BAY
HOPELESS USELESS LOOP

Let's Go Exploring *detail,* 400 x 280 x 280 cm, wood, paint and steel, 2022 Winner, Sir Leslie Thornton with son Lach Thornton.

Feral, 92 x 58 x 27 cm, steel plate, 2022 Sculpture Finalist, David Waters.

form.jotform.com/242337787807873

LANE CORMICK: SMOKING WILL NEVER DIE BUT YOU WILL

29.05 - 24.08.2025
LINDEN NEW ART

Lane Cormick, *Untitled*, 2011, performance, paint, cigarettes, photocopies, Bus Projects.
Photograph: Warwick Baker.

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lindenarts.org

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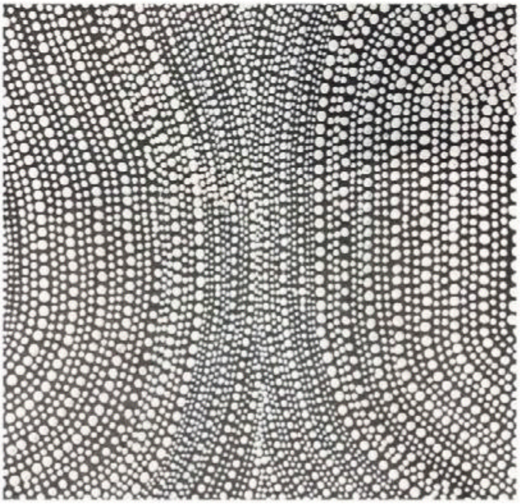
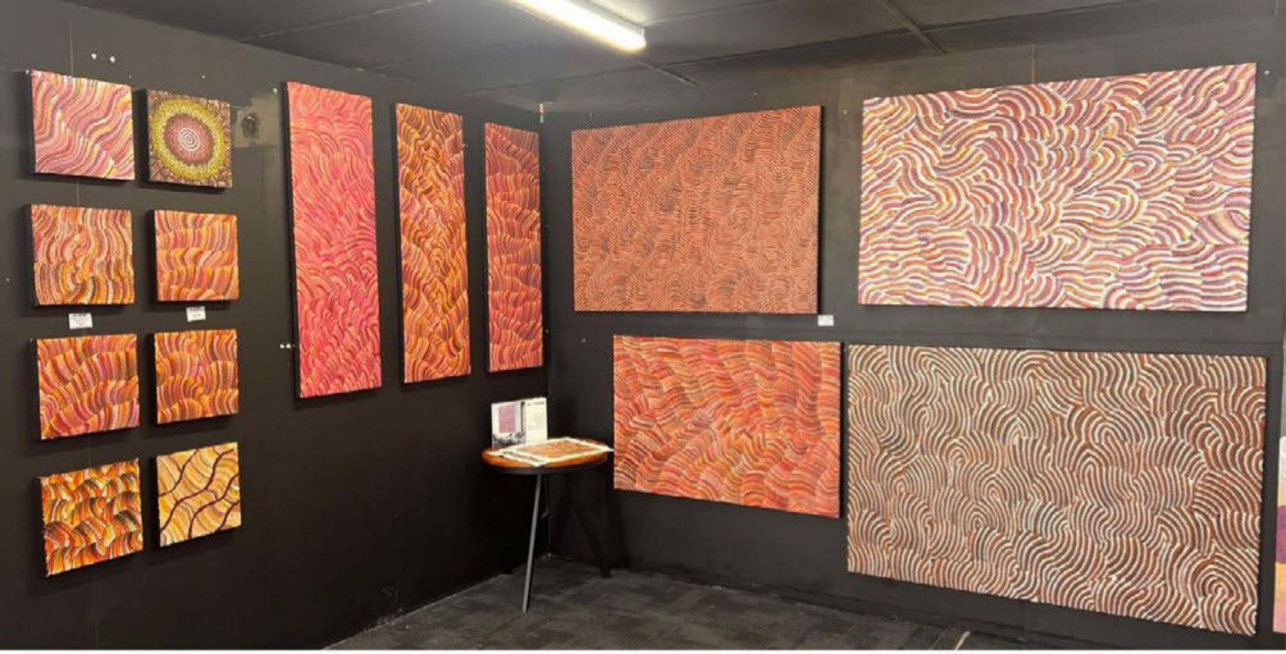
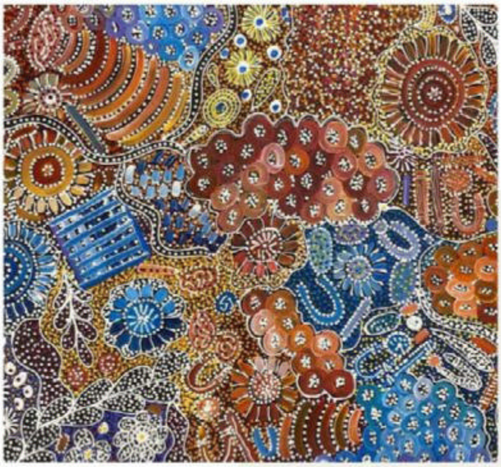


artbyfarquhar.com.au



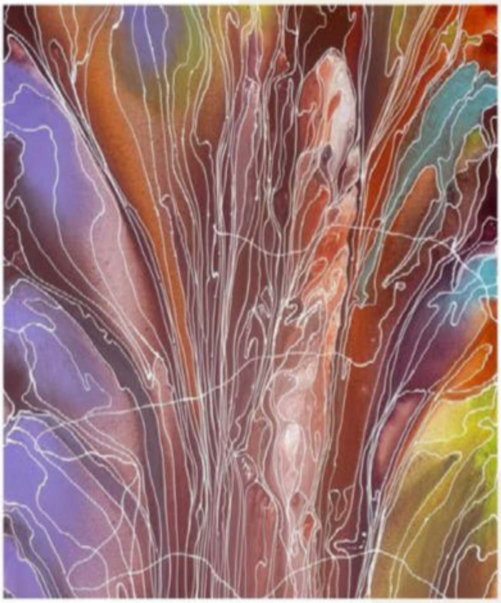
ART BY FARQUHAR



Art by Farquhar is a family owned art gallery based in Adelaide, South Australia. Collaborating directly with over 100 Aboriginal Indigenous artists, having built trusting relationships with local and regionally based artists to fill our two galleries with a magnificent range of incredible artwork.

Founder Michael Farquhar spent almost 40 years in the kitchen Industry and built a reputation in South Australia for his innovation and ability to create premium product ranges. He has since turned his passion into creating one of Adelaide's largest range of affordable and ethically sourced Indigenous artwork,

Art by Farquhar pays all artists immediately upon receiving their artwork, not holding any artwork on a consignment basis. This assists each artist enormously as they often have many family members relying on their earning ability.



Contemporary Wearables | '25

Biennial Jewellery Award & Exhibition

30 August – 23 November 2025

Image: 2023 Award Winner Zoë VENESS I *Wreath* 2023 I Neckpiece: archival paper, stainless-steel cable, sterling-silver tubing 42 x 42 x 4cm I Toowoomba Regional Art Gallery – Toowoomba City Collection 2417 I Purchased 2023 with funds donated by Toowoomba Gallery Society Inc., 2018. I © Zoë Veness

Entries close 2 May 2025

To enter -www.tr.qld.gov.au/trag

2025 Awards are:

Excellence Award	**$6000**
Innovation Award	**$4000**
Student Award	**$2000**

Selected works are eligible for acquisition by Toowoomba Regional Art Gallery.

HAYMANS ELECTRICAL & DATA SUPPLIERS

QAGOMA

Queensland Government

Contemporary Wearables Biennial Jewellery Award and Exhibition is proudly supported by Toowoomba Regional Council, Haymans Electrical and Queensland Art Gallery | Gallery of Modern Art

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Toowoomba Regional Art Gallery
531 Ruthven Street, Toowoomba QLD 4350.
P 07 4688 6652 E art@tr.qld.gov.au
W www.tr.qld.gov.au/trag I FREE ENTRY
Gallery opening hours are available on the website.

TOOWOOMBA REGION ART GALLERIES

TRC_0225_National_Art_Journal

tr.qld.gov.au/trag

ARTS PROJECT AUSTRALIA

The Fall of Icarus

Michael Camakaris

10 May—21 June

Curated by Liz Nowell

Collingwood Yards, Melbourne **@artsprojectaust** **artsproject.org.au**

PROUDLY SUPPORTED BY Australian Government | Creative Australia | CREATIVE VICTORIA | BOWNESS FAMILY FOUNDATION | LEONARD JOEL | art guide AUSTRALIA

ARTWORK: Michael Camakaris *Sometimes It Feels Too Overwhelming to Ponder Ones Mortality #2* 2023 (detail) © Copyright the artist

A–Z
Exhibitions
Victoria

MAY/JUNE 2025

BAYSIDE PAINTING PRIZE 2025

9 MAY–22 JUNE

FINALISTS

Gregory Alexander, Matthew Asling, Miriam Baadjo, Xiao Yu Bai, Kylie Banyard, Riley Beaumont, Seth Birchall, Yvonne Boag, Eleanor Louise Butt, Mark Maurangi Carrol, Jon Cattapan, Ellie Chalmers-Robinson, Isabelle Chouinard, Matthew Clarke, Geoff Coleman, Greg Creek, Dean Cross, Hop Dac, Alex Dillon, Ella Dunn, Jennifer Goodman, Matlok Griffiths, Euan Heng, Nadia Hernández, Jordy Hewitt, Tammy Honey, Anthea Kemp, Dane Lovett, Sean McDowell, Rob McHaffie, Helen McInnis, Alasdair McLuckie, Nick Modrzewski, Philip James Mylecharane, Jessica Nothdurft, Jahnne Pasco-White, Kenny Pittock, Julia Powles, Steven Rendall, Dave Snook, Ebony Truscott, Kristina Tsoulis-Reay, Michelle Ussher, Amber Wallis, Darren Wardle, Lois Waters, and Greg Wood.

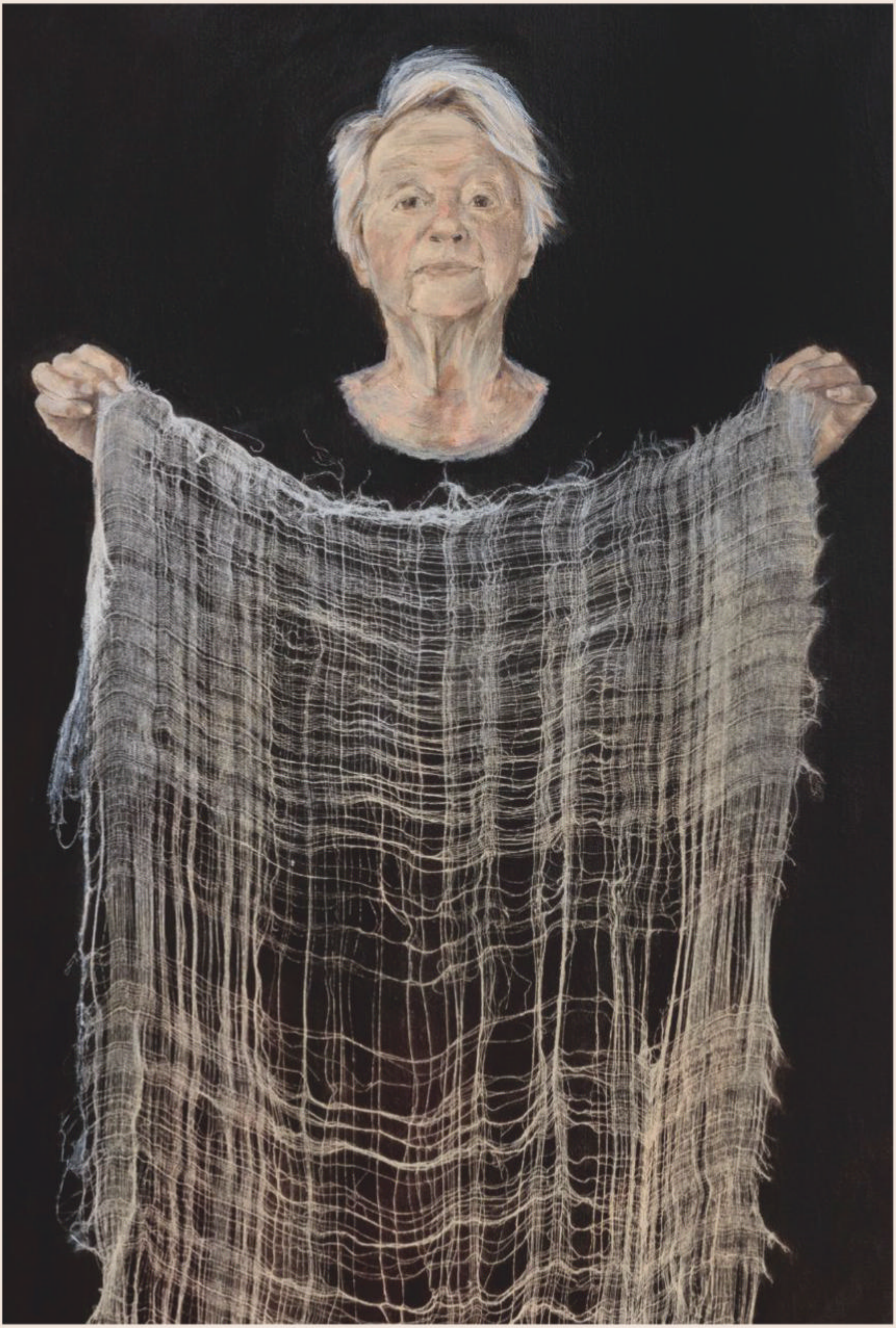
baysidepaintingprize.com.au

Image:
Linda Judge
Self portrait as my mother 2023 (detail)
acrylic on canvas, 167 × 71 cm
Bayside Painting Prize 2024 winner

Bayside Gallery
Brighton Town Hall
Cnr Wilson & Carpenter Streets
Brighton VIC 3186
T: 03 9261 7111

Opening hours:
Wed–Fri, 11am–5pm
Sat & Sun, 1pm–5pm
bayside.vic.gov.au/gallery
@baysidegallery

Bayside Gallery | Bayside CITY COUNCIL



ACAE Gallery

www.acaearts.com.au

Wurundjeri Country,
Australasian Cultural Arts
Exchange, 82A Wellington Street,
Collingwood, VIC 3066 [Map 3]
0406 711 378
Tue to Sun 10am—5pm.
See our website for latest information.

ACAE Gallery is a cultural venture presenting artworks and exhibitions by contemporary Australian and Asian artists. Our bilingual service, delivered in English and Mandarin, offers access to a range of artworks and public programs.

Alcaston Gallery

www.alcastongallery.com.au

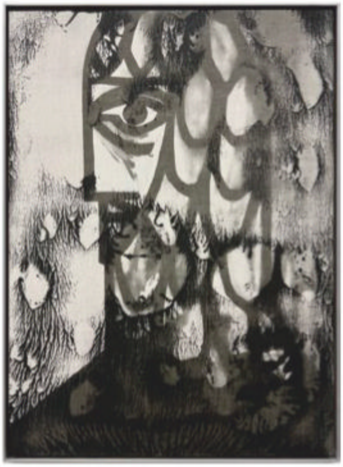
84 William Street,
Melbourne, VIC 3000 [Map 2]
03 8849 9668
Thu 12pm—6pm or by appointment.
See our website for latest information.

Established in 1989, Alcaston Gallery is based in Melbourne with a national and international focus and exhibition schedule.

Anna Schwartz Gallery

www.annaschwartzgallery.com

185 Flinders Lane,
Woiwurung Country,
Melbourne, VIC 3000 [Map 2]
Wed to Fri 12noon—5pm,
Sat 1pm—5pm.
See our website for latest information.



David Noonan, *The Exile,* 2024, liquid pigment on fabric in artist frame, 46 x 57.5 x 4 cm.

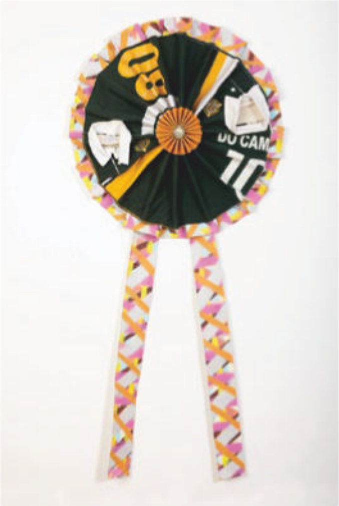
10 April—7 June
Eight Line Poem
David Noonan

Ararat Gallery TAMA

www.araratgallerytama.com.au

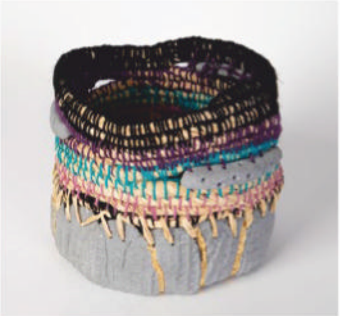
82 Vincent Street,
Djab Wurrung Country,
Ararat, VIC 3377 [Map 1]
03 5355 0220
Open daily 10am—4pm.

Ararat Gallery TAMA (Textile Art Museum Australia) holds a unique place amongst Australia's public galleries, through its longstanding commitment to textile and fibre art.



Fernando do Campo, *Escarapela Capricorniana (Amparo)*, 2024, acrylic on canvas, school uniforms and Surf Live Saving uniforms, lanyards, metal medals, thread, plywood. Photograph by Shan Turner-Carroll. Courtesy of the artist and Gallery Sally Dan-Cuthbert, Sydney.

Until 22 June
Siblings
Fernando do Campo



Adele Chapman-Burgess, *Guurrama-li (Resist, stand strong)* 2022, clay, glazes, gold paint and raffia, 140 x 210mm. Photography Tamworth Regional Gallery. National Textile Collection. Purchased by Tamworth Regional Gallery Friends.

Until 20 July
50 Plus
Celebrating 50 years of Tamworth Regional Gallery's Fibre Textile Collection.

Art Gallery of Ballarat

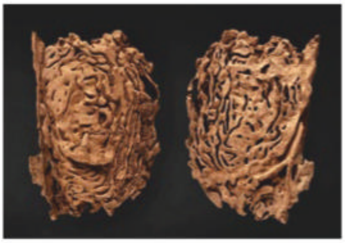
www.artgalleryofballarat.com.au

40 Lydiard Street North,
Wathaurong Country,
Ballarat, VIC 3350 [Map 1]
03 5320 5858

The Art Gallery of Ballart is closed for interior upgrades, re-opening early 2026. Art Screen continues in Alfred Deakin Place. Backspace Gallery is now located at 43 Mair Street Ballarat.

Until 11 May
Backspace Gallery –
43 Mair Street Ballarat:
Next Gen 2025

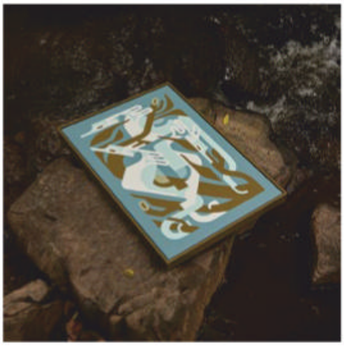
Discover the issues, ideas and causes that are inspiring our next generation of young artists. *Next Gen 2025* showcases some of the best of the work created by students from Government, Catholic and Independent schools from Ballarat, and the South Western Victorian region in 2024. The work represented is by students who have just completed VCE studies in: Art Creative Practice, Art Making and Exhibiting, Media, Visual Communication Design, Product Design and Technology, and students who have created design or art projects as part of the VCE Vocational Major (formerly VCAL). This annual showcase of VCE artworks gives Gallery visitors insights into the world of young people today by showing extraordinary works which reveal their vision, ideas and skills.



Liss Fenwick, *THE IMPERIALISTS,* 1990/2025, from the series *COLONY (Mastotermes Darwiniensis)*, pigment print. Image courtesy the artist.

Until 30 May
Art Screen – Alfred Deakin Place:
Liss Fenwick

In alignment with the 2025 Heritage Festival, Art Gallery of Ballarat presents video and photographic works by artist Liss Fenwick. Fenwick was the winner of the Fineman New Photography Prize 2021 at the Ballarat International Foto Biennale and exhibited work last year in London at the Victoria and Albert Museum. They live between Humpty Doo in the Northern Territory and Naarm/Melbourne. Fenwick's practice uses audio-visual techniques and visual languages as they critique human-centeredness and eurocentrism. Inspired by discovering a colony of termites chewing through their late father's belongings, *The colony cares for everyone* and the photographic series *COLONY (Mastotermes Darwiniensis)* are a close-up study of the vulnerable and ephemeral nature of books.



Stephanie Cartledge, *White's seahorse amidst the seagrass,* 2024, synthetic polymer paint on canvas in flooded gum frame. Photograph: Holly Hawkins.

Until 29 June
Backspace Gallery – 43 Mair Street Ballarat:

Conservation Status
Stephanie Cartledge

Stephanie Cartledge, an artist and muralist, derives inspiration for her stylised works from the distinct beauty of Australia's native flora and fauna. After collaborating with several large organisations, including Art Aid, BirdLife Australia and Sanrio, Cartledge's latest artworks will be presented in her first solo exhibition in her hometown of Ballarat. *Conservation Status* raises awareness around how humans have impacted the survival of several different native Victorian animals. As classified by the International Union for Conservation of Nature (IUCN), each species presented in Cartledge's exhibition is under imminent threat, and by depicting these magnificent creatures through an artistic perspective, viewers are encouraged to become advocates for environmental preservation and contemplate the fragile state of the natural world.

Artbank Melbourne

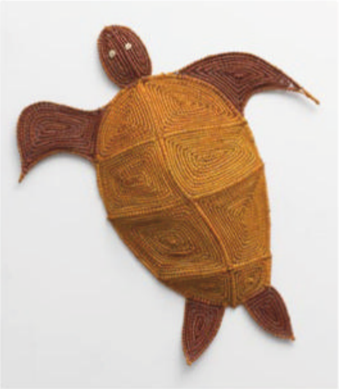
www.artbank.gov.au

18-24 Down Street,
Collingwood, VIC 3066 [Map 3]
1800 251 651
Tue to Fri, 10am–4pm or by appointment for all leasing requirements.

15 May–18 July
Catch: Stories of First Nations fishing from the Artbank Collection

Gloreen Campion, Lorna Jin-Gubarrangu, Yvonne Koolmatrie, Manuwa, Jennifer Kemarre Martiniello, Djuta Djuta Mununggur, Marrnyula Munuŋgurr, Mr W Wanambi, Kim Wandin, Adrienne Watson, Lisa Waup, Freda Wayidjba Ali

The Artbank Collection holds many stories of fishing, woven through the collection. This exhibition *Catch,* showcases selected works of cultural significance including bark paintings, Ḻarrakitj and woven fibre-works. As part of Melbourne Design Week the works feature the ingenuity of functional objects from fish and eel traps through to sacred sea maps. This exhibition brings innovative design and stories of First Nations people to the surface, celebrating art, culture and design – lived and practised for tens of thousands of years.



Adrienne Watson, *Manbiri (Sea Turtle),* 2024, woven fibre work with wooden structural frame.

ArtSpace at Realm and Maroondah Federation Estate Gallery

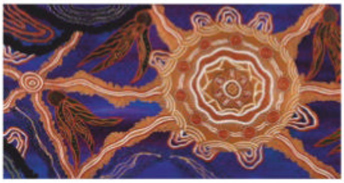
www.artsinmaroondah.com.au

ArtSpace at Realm: 179 Maroondah Highway, (opposite Ringwood Station) Ringwood, VIC 3134 [Map 4]
03 9298 4553
Mon to Fri 9am–8pm,
Sat & Sun 10am–5pm.

Maroondah Federation Estate Gallery: 32 Greenwood Avenue, Ringwood, VIC 3134
03 9298 4553
Mon to Fri 9am–5pm.
See our website for latest information.

Until 18 May
ArtSpace at Realm:
Between the Details: Video Art from the ACMI Collection
Kaylene Whiskey, Jason Phu, Deborah Kelly, Zanny Begg, David Rosetzky and Christian Thompson

Showcasing six moving image artworks by Australian artists, this exhibition celebrates ACMI's vibrant collecting and commissioning program. Working in video offers artists the opportunity to use editing as their primary technique; mixing and matching elements from other films or their own work to tell new stories. By remixing or rearranging footage they build different rhythms and moods, create hilarious juxtapositions or shed new light on cultural cliches and presumed histories. The works in this exhibition all demonstrate an irrepressible desire to bring deep themes to the surface with humour and an incredible attention to detail. This is an ACMI touring exhibition.



Simone Thomson, *Marrup Biik - Spirit Land,* (detail). Photograph: Andrew Curtis.

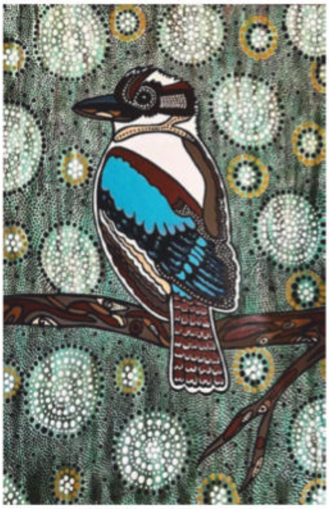
26 May–20 July
ArtSpace at Realm:
Marrup Biik – Spirit Land
Simone Thomson

'This is where our heart is. This is where our spirit lives. This is Spirit Land. Marrup Biik' - Simone Thomson

An extraordinary immersive video and sound installation created by local Wurundjeri/Yorta Yorta artist Simone Thomson, *Marrup Biik – Spirit Land*, travels through a spiritual map of Maroondah exploring Country, Culture and traditional stories. Experience a powerful reimagining and animation of a significant artwork from Maroondah City Council's art collection. Opens during Reconciliation Week.

29 April–16 May
Maroondah Federation Estate Gallery:
Arts Activators
Rory Giezekamp, Amelie Stewart, Koko Crozier, Claire Riverland, Jordz, Emma Lyn Winkler and Neve Curnow

Arts Activators presents five bold and thought-provoking works by emerging artists aged 18–25, each transforming material, space and sound into immersive sensory experiences. The project is an Arts in Maroondah initiative supported by the VicHealth Local Government Partnership.



Stacey Payten, *Gugubarra*, 2025, acrylic on canvas.

26 May–13 July
Maroondah Federation Estate Gallery:
Gugubarra
Stacey Payten

'Gugubarra' is the Wiradjuri nation word for Kookaburra. Before my grandmother

ArtSpace at Realm continued...

passed, she told our family that she would come back as a gugubarra and laugh at us all. The gugubarra has become an extremely important symbol to our family and all of our households contain many items with a gugubarra on them. Every time we hear the gugubarra's call we all stop and cry 'it's Nana!'. My grandmother, known as Dixie (real name Iris), was a talented and accomplished artist. This exhibition pays homage to our family's Matriarch. Nana was spunky, colourful and vibrant, like all my works. As an Indigenous artist, this exhibition shows my journey of discovery into family, and culture. It reflects on Aboriginal and Torres Strait Islanders' appreciation of animals, lands and waters through painting, weaving, and textiles. – Stacey Payten.

26 May—13 July
Maroondah Federation Estate Gallery:
Something there, I hear
Zakiria Tahirian

Something there, I hear by Melbourne-based Hazara artist, Zakiria Tahirian, draws inspiration from a stanza by thirteenth century poet and Islamic scholar, Rumi: *I went inside my heart to see how it was. Something there makes me hear the whole world weeping.*

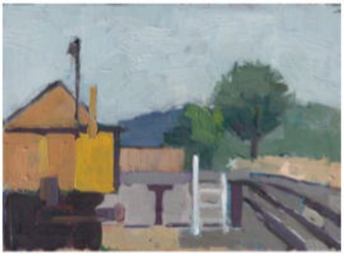
Tahirian engages with themes of beauty, grief, and censorship related to his lived experience of traditions and displacement across Afghanistan, Pakistan and Australia. *Something there, I hear* features a suite of new largescale ink on paper artworks. Audiences can interact with the artworks using UV light, revealing layered patterns, symbols and markings.

Artpuff

www.artpuff.com.au

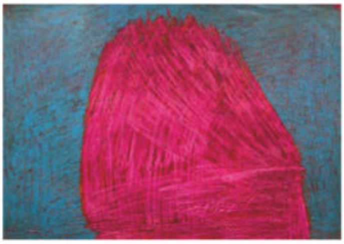
Dja Dja Wurrung Country,
Studio 38, The Mill, 9 Walker Street,
Castlemaine, VIC 3450 [Map 1]
Thu to Sun 11am—5pm.
Open public holidays.

1 May—18 May
Between silence and words
Damian Callanan
Opening celebration Friday 2 May, 5–7pm.



Julie Kluwer, *Muckleford Station*, 2024, oil on plywood, 17.5 x 13 cm.

1 May—18 May
Unstill
Julie Kluwer
Opening celebration Friday 2 May, 5–7pm.



Robert Croft, *untitled (pink on blue)*, 2019, oil pastel on paper.

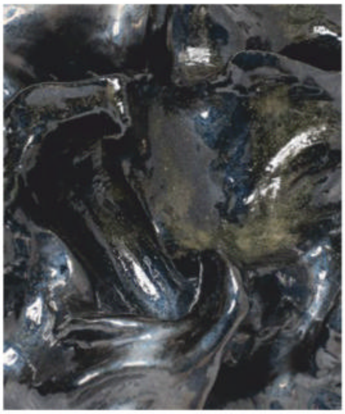
22 May—9 June
Artgusto
Opening celebration Friday 23 May, 5–7pm.

12 June—6 July
Puffpaper V
Diana Orinda Burns , Robyn Gibson and Michael Wolfe
Opening celebration Friday 13 June, 5pm–7pm.

Arts Project Australia

www.artsproject.org.au

Wurundjeri Country, Level 1,
Collingwood Yards,
35 Johnston Street,
Collingwood, VIC 3066 [Map 3]
03 9482 4484
Wed to Fri 11am–5pm,
Sat 12noon–4pm.



Michael Camakaris, *Sometimes It Feels Too Overwhelming to Ponder Ones Mortality #2*, (detail), 2023. Earthenware and glaze. 10 x 18 x 17 cm.

10 May—21 June
The Fall of Icarus
Michael Camakaris, curated by Liz Nowell
The Fall of Icarus is an ambitious new solo exhibition by Michael Camakaris, exploring the cycles of power, collapse, and consequence. Drawing from cultural references such as Greek mythology, the poetry of Sylvia Plath, and Danny Boyle's sci-fi thriller film Sunshine, this immersive, multi-disciplinary installation dissects the perils of excess and pride in the contemporary moment. At its core is the myth of Icarus—a timeless warning against unchecked arrogance. In his reimagining, Camakaris transforms this allegory into a meditation on the rise and fall of empires, past and present. Through sound, light, video, and sculptural installation, *The Fall of Icarus* exposes the fragility of economic, environmental, and political systems, revealing the patterns of excess and decline that shape our world today. Opening event Saturday 17 May, 3pm–5pm.

Australian Centre for Contemporary Art (ACCA)

www.acca.melbourne

Wurundjeri Woi-wurrung Country,
111 Sturt Street,
Southbank, VIC 3006 [Map 2]
03 9697 9999
Tue to Fri 10am–5pm,
Sat & Sun 11am–5pm.

Tina Stefanou, *You Can't See Speed*, (still) 2025, commissioned by Australian Centre for Contemporary Art. Courtesy the artist.

4 April—9 June
You Can't See Speed
Tina Stefanou

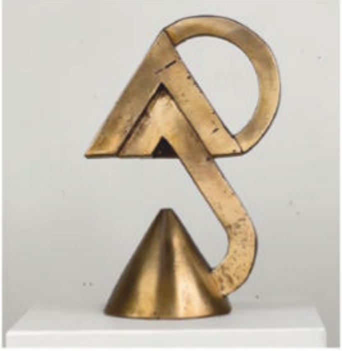
A major solo exhibition by Greek-Australian artist Tina Stefanou, *You Can't See Speed* features a new collaborative commission with blind motorcycle mechanic and rider Matthew Cassar, and surveys the artists' diverse interests in experimental forms of performance, film, sculpture, ethnographic research and socially engaged practice.

Continuing ACCA's history of highlighting Australian artists at critical moments in their practice, *Tina Stefanou: You Can't See Speed* attends to the interconnected and multisensory experience of film beyond vision. The exhibition continues Stefanou's interest in the voice as medium; co-creative collaboration, communal gathering and breaking bread; and solidary between humans and animals. Her work is also known to challenge institutions of power and capitalism, embedding the commons – from the planetary to the everyday – and her diasporic, working-class ethic within her work and practice. Tina Stefanou is a Greek-Australian visual artist, performer, researcher, and filmmaker. With a background as a vocalist, she works undisciplined, with and across a diverse range of mediums, practices, approaches and labours: an embodied practice that she calls voice in the expanded field. Stefanou has performed, presented, published and exhibited locally and internationally including most recently in the 2023 *Melbourne Now* exhibition at the National Gallery of Victoria and the 2024 *Adelaide Biennial of Contemporary Art*. Stefanou was the recipient of the 68th Blake Prize (Emerging Artist Category) and is a PhD candidate in Fine Arts at the Victorian College of the Arts, University of Melbourne.

Australian Galleries

www.australiangalleries.com.au

28 & 35 Derby Street,
Woiwurung Country,
Collingwood, VIC 3066 [Map 3]
03 9417 4303
Open daily 10am–6pm.
See our website for latest information.



Jack Clutterbuck, *Pyramids of Mars no. 1*, 2025, cast silicone bronze, 19.5 x 13 x 9 cm.

6 May–24 May
Jock Clutterbuck
Margie Sheppard

6 May–24 May
Belinda Fox
Barbie Kjar

3 June–21 June
Peter Wegner
Greg Johns
Oliver Cole

Australian Tapestry Workshop (ATW)

www.austapestry.com.au

Wurundjeri and Bunurong Country,
262–266 Park Street,
South Melbourne, VIC 3205 [Map 6]
03 9699 7885
Thu to Sat 10am–5pm.

The Australian Tapestry Workshop produce handwoven tapestries designed by contemporary artists. Our open studio space, bespoke dye lab and galleries are a creative hub for engagement with tapestry, textiles and contemporary art.

Slow Colour, installation view. Photograph: Astrid Mulder.

13 February–24 May
Slow Colour
Katja Beckman Ojala (SWE), Hannah Hall (VIC), Shao Chi Lin (CAN), Jahnne Pasco-White (NSW), Yolanda Scholz Vinall (VIC) Jessika Spencer (Wiradjuri), Yoko Ozawa (VIC).

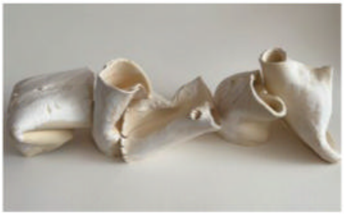
12 June–16 August
2024 Artists in Residence Group Show
Jackson McLaren (VIC), Kaimurai (IND), Lisa Reid (VIC), Phong Chi Lai (VIC), Rebecca Diele (VIC), Tammy Gilson (Wadawurrung), Tricky Walsh (TAS).

1 May–5 July
Artist in Residence Gallery
Jacqueline Stojanovic (VIC)

Bayley Arts

www.bayleyarts.com.au

Bunurong Country,
1 Avoca Street, Highett, VIC 3190
03 9113 0610
Mon to Fri 9am–4pm,
Sat & Sun 11am–4pm (May only)
or by appointment.
Closed public holidays.
See our website for latest information.



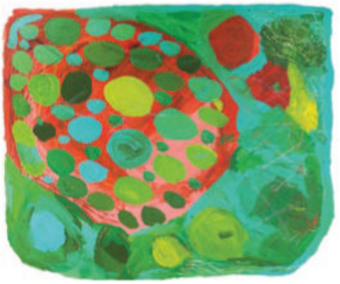
Robyn Fuerst, *Trauma Vessels*, 2024, (detail), white earthenware clay, 15 x 10 cm (each). Courtesy the artist.

1 May–25 May
Making Art: an Embodied Response to Hidden Trauma

The exhibition explores personal, collective and cultural trauma through a multidisciplinary body of work in the form of an art installation. Works include ceramic sculpture, drawing, painting, photography, historical documentation, sound and film. The exhibition forms a part of Robyn Fuerst's practice led research culminating in her PhD of Philosophy, Deakin University.

2 June–19 June
Make Your Mark

A group exhibition by Bayley Arts artists who use art as a form of self-expression to produce stunning abstract paintings.



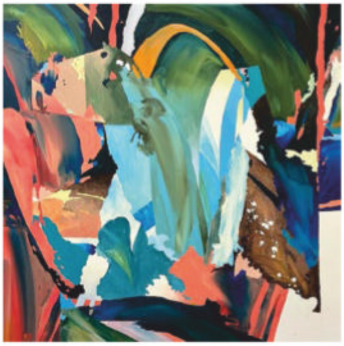
Elizabeth Nicolaou, *Look at That*, 2024, acrylic on canvas, 65 x 57 cm. Courtesy Bayley Arts.

Each artist has developed a unique and distinct style of mark making using repetitive patterns, scribbles and layers of colour. They are known as the 'movers and shakers' of the art studio.

Backwoods Gallery

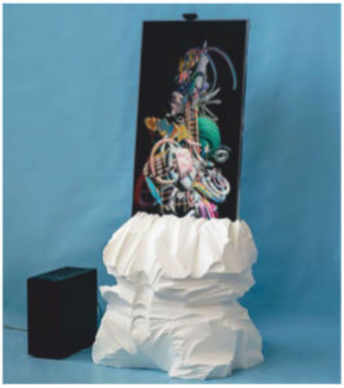
www.backwoods.gallery

Level 1, 25 Easey Street,
Collingwood, VIC 3066 [Map 3]
03 9041 3606
Thu to Sun 12noon–6pm.



Sam Octigan, *Path Dependenceraphy.*

2 May–26 May
Path Dependence
Sam Octigan



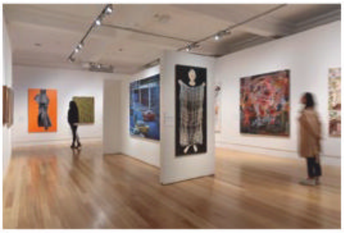
Dave Court, *Whats in my Computer.*

30 May–15 June
What's in My Computer
Dave Court

Bayside Gallery

www.bayside.vic.gov.au/gallery

Boonwurrung Country,
Brighton Town Hall, corner
Carpenter and Wilson streets,
Brighton, VIC 3186 [Map 4]
03 9261 7111
Wed to Fri 11am–5pm,
Sat and Sun 1pm–5pm.



Installation view *Bayside Painting Prize* 2024. Photo: Mark Ashkanasy.

Installation view *Bayside Painting Prize* 2024. Photo: Mark Ashkanasy.

9 May—22 June
Bayside Painting Prize

The finalist exhibition brings together a broad range of artists from across Australia, whose varied approaches to the painted medium convey the breadth and diversity of Australian painting.

Featuring a non-acquisitive Major prize of $25,000, a $10,000 Beckett Local Prize (acquisitive), and a $1,000 People's Choice Award, this is the only annual painting prize held in Melbourne and provides a fresh insight into current practice.

Judges for the 2025 prize are Dr Vincent Alessi, Director + CEO, Linden New Art, Melissa Keys, Senior Curator, Heide Museum of Modern Art, and Joanna Bosse, Curator, Bayside Gallery.

Beechworth Contemporary Artspace

www.beechworthcontemporary.com.au

89 Ford Street,
Beechworth, VIC 3747 [Map 4]
0421 072 098
Fri to Mon 10am–4pm
or by appointment.

16 May—16 June
AMPHITHEATRE
New work from 2025 by Alan Phillips.

Photo of Alan Phillips at his Beechworth studio with oil painting *Belonging to the Centre*, 150 x 120 cm. Photo by Nina Machielse Hunt.

Since moving to Beechworth, twenty years ago, Alan has written and published five books. He has participated in numerous group art exhibitions and held solo painting exhibitions every other year. Last year he had one in his beloved town of Alice Springs. To say Alan is creatively driven is an understatement. *AMPHITHEATRE* will showcase a brand new collection of his most recent paintings and giclee prints. Poetry written by his wife Joy will accompany Alan's paintings. *AMPHITHEATRE* is a celebration of their life together.

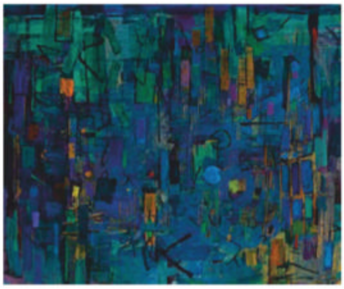
Benalla Art Gallery

www.benallaartgallery.com.au

Botanical Gardens, Bridge Street,
Benalla, VIC 3672 [Map 1]
03 5760 2619
Wed to Mon 10am–4.30pm,
closed Tue.

14 June 2024—29 June
Nocturne: Benalla Art Gallery Collection

Spanning all media, this exhibition explores multiple interpretations of the theme 'nocturne', specifically focussing on the scenes, sounds, and movements 'of the night'.



Yvonne Audette, *Harbour lights, Cantata series*, 1968–69, oil on composition board, 75.4 x 90.9 cm. Gift of Yvonne Audette, 2005. Benalla Art Gallery Collection. © Yvonne Audette / Copyright Agency 2022.

11 April—4 May
Jason Parker: Rise, Ruin, Renew, Repeat

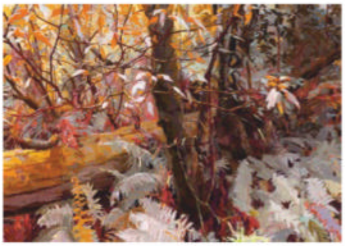
An exhibition that embodies the cycle of creation and destruction, blending themes of existence, struggle, and transcendence.

11 April—4 May
Baby Guerrilla: Dancing with Gravity

The acclaimed street and fine artist presents works that explore aspects of everyday life and human connection, as well as our connection to, and impact upon, this Earth.

2 May—9 June
Anna Mackrell: A Well Structured Nature

Anna Mackrell presents a retrospective of expressive landscape and flower paintings inspired by the Strathbogie Ranges region that she loves.



Mary Tonkin, *Ramble, Kalorama*, (detail), 2017–19, oil on linen, 180 x 1890 cm. Photograph: Matthew Stanton.

16 May—29 June
Mary Tonkin: Rambles

Rambles is an exhibition of large immersive paintings and the pencil, charcoal and ceramic drawings that underpin them. Made in the bush over long periods they capture responses to changing light, seasons, viewpoints and sensations.

Bendigo Art Gallery

www.bendigoartgallery.com.au

42 View Street,
Djadjawurung Country,
Bendigo, VIC 3550 [Map 1]
03 5434 6088
Open daily 10am–5pm.

15 March—13 July
Frida Kahlo: In her own image

Frida Kahlo: In her own image presents an intimate view of one of the most influential artists of the twentieth century. This exclusive exhibition features Kahlo's personal belongings, clothing, make-up, accessories, and medical items, on loan from the Museo Frida Kahlo in Mexico for the first time in Australia.

Sealed in a bathroom for 50 years after Kahlo's death, in her cherished family home, La Casa Azul, this precious collection's rediscovery sheds new light on Kahlo's carefully crafted appearance.

In her vibrant clothing, dramatic use of make-up and adornment, and richly decorated medical protheses, Kahlo constructed a captivating public image which addressed geopolitical issues of her time, cultural and social identity, and her own body. Following childhood polio and a

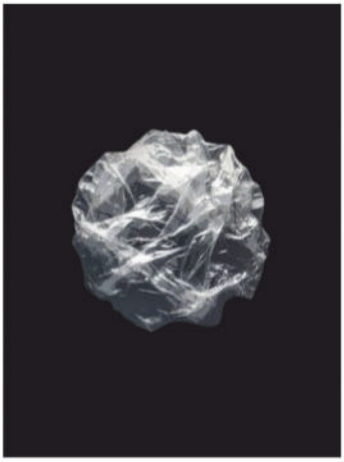
Frida Kahlo in blue satin blouse, 1939, photograph by Nickolas Muray. © Nickolas Muray Photo Archives.

near fatal accident at the age of 18, Kahlo's disabilities were fundamental to her self-fashioning in life and on the canvas. *Frida Kahlo: In her own image* illuminates the resonant dialogues between Kahlo's clothing and styling, her performance in photography, and her drawing and painting, including her iconic self-portraits.

Brunswick Street Gallery

www.brunswickstreetgallery.com.au

Wurundjeri Woi-wurrung Country,
322 Brunswick Street,
Fitzroy, VIC 3065 [Map 3]
03 8596 0173
Tue to Sat 10am–5pm,
Sunday 11am–4pm.



Logan Moody, *Clingy*, 2025, spraypaint on canvas, 50 x 70 cm.

22 April—4 May

Animals in My Place
Aaron Pei Pie

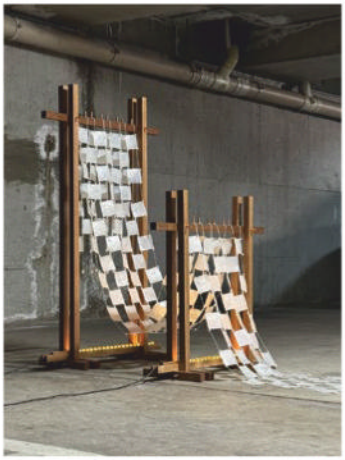
Gaia's Golden Aura
Anthea Vayonitis

The Art of Letting Go
Ellen McVeigh

Wastelands
Logan Moody

Looking through time and place
Rosalie Rigby

Balance
Group Exhibition facilitated by Arts Gen and Weenthunga Health Network.



John Gatip, *Sa Ugoy Ng Duyan (In The Rocking of The Cradle) (hanging),* 2025, capiz, pearls, timber, 130 x 180 x 97 cm.

8 May—25 May
Opening event Friday 9 May, 6–8pm.

Bale (home)
John Gatip

KICKS/DEVOTION/SCARS
Marcie O'Neill

Material Disruption | Self healing behaviours in robotic 3D printing
Mary Spyropoulos & Dr Joshua Lye

Oh, what a chaotic, chaotic old world
Ned Johnson

Notions of tussie-mussie
Dr Susan Quinn

Fragments of Urban Essence
Zory McGrath

29 May—15 June
Opening event Friday 30 May, 6–8pm.

Melpomene and Thalia
Andrew Maes

Road Trip Continued
Eveline Kotai

Mono no Aware: The Impermanence of Things
Inge Flint

Before the Beginning
Noah Xaver Pfister

Our Ngurra
Juluwarlu Art Group

Where the Green Seeps into the Concrete
Michelle Ferreira

21 June—4 July
Opening event Friday 27 June, 6–9pm.

Fifty Squared Art Prize
Group Exhibition (Art Prize)

Bundoora Homestead Art Centre

www.arts.darebin.vic.gov.au/bundoorahomestead

Woiwurung Country,
7 Prospect Hill Drive,
Bundoora, VIC 3083 [Map 4]
03 9496 1060
Wed to Fri 11am–4pm,
Sat 10am–4pm.

Cigdem Aydemir, *Whirl,* (still), 2015. Single channel HD video with sound, 6 min, 56 sec. Photograph by Meg White.

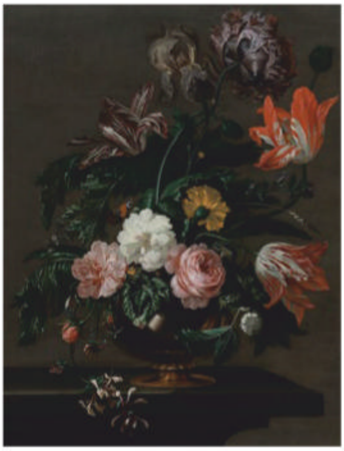
1 March—24 May
Jaren | جڑیں | *Roots* | جذور
Abdul Abdullah, Abdul-Rahman Abdullah, Cigdem Aydemir, Mirela Cufurovic, Rubaba Haider, Fatima Killeen, Aniwar Mamat, Nusra Latif Qureshi and Naeem Rana.

Curated by Mahmoud Mohammed, Jacqui Shelton and Sarah Werkmeister.

Bunjil Place Gallery

www.bunjilplace.com.au

Bunurong/Boonwurrung Country,
2 Patrick Northeast Drive,
Narre Warren, VIC 3805 [Map 4]
03 9709 9700
Tue to Sun 10am–4pm.



The Netherlands, *Flowerpiece* late 17th century, oil on canvas, 70.4 x 54.6 cm. National Gallery of Victoria, Melbourne. Gift of Mr Norton E. Grimwade in memory of his wife Mrs Norton E. Grimwade, 1945.

LATROBE REGIONAL GALLERY

138 Commercial Road, Morwell
Open Daily: 10am - 4pm
latroberegionalgallery.com

@latroberegionalgallery

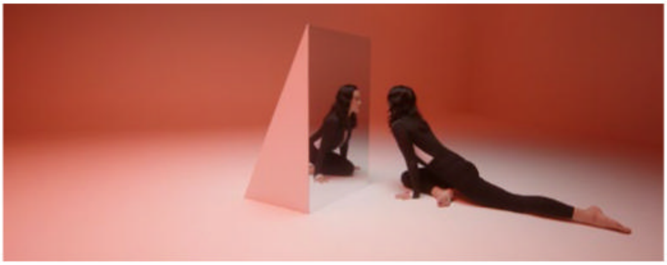
IMAGE: Amrita Hepi, Scripture for a smoke screen Episode 1: dolphin house, 2022. Dual-channel video installation. Commissioned by ACMI and Samstag Museum of Art, University of South Australia. Courtesy of the artist and Anna Schwartz Gallery.

Proudly supported by

UNIVERSITY of TASMANIA

Australian Government Visual Arts and Craft Strategy

Australian Government Visions of Australia



INTERFACIAL INTIMACIES

17 March – 15 June 2025

Bruno Booth, Amrita Hepi, Léuli Eshrāghi, Bhenji Ra, Aleks Danko, Cassie Sullivan, Georgia Morgan, Cigdem Aydemir, David Rosetzky, and Shea Kirk.

Interfacial Intimacies is an exhibition curated by Caine Chennatt, developed by the Plimsoll Gallery and toured by Contemporary Art Tasmania.

The Plimsoll Gallery is supported by the University of Tasmania. Contemporary Art Tasmania is assisted by the Australian Government through Creative Australia, its principal arts funding and advisory body, and is supported by Arts Tasmania.

This project has been assisted by the Australian Government's Visions of Australia program and by the Contemporary Art Tasmania Exhibition Development Fund.

Tasmanian Government NETS Australian Government Creative Australia

LATROBE CITY COUNCIL CREATIVE VICTORIA

latroberegionalgallery.com

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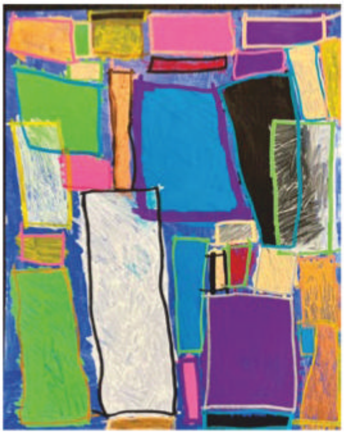
Bunjil Place Gallery continued...

Until 20 July
Floribunda
Floribunda is a major partnership between the National Gallery of Victoria and Bunjil Place. Latin for many-flowering, and a hybrid of 'flower' and 'abundance', *Floribunda* is an intoxicating larger-than-life mashup of floral imagery, design and motif drawn exclusively from the NGV Collection. Through its 'Wunderkammer' style of display, this exhibition celebrates and reimagines the nature and significance of one of Australia's most important collections.

Burrinja

www.burrinja.org.au

Cnr Glenfern Road and
Matson Drive,
Upwey, VIC 3158 [Map 4]
03 9754 1509
Wed to Sun 10am–4pm.
See our website for latest information.



Wade Keighley, *A Lo Maximo,* 2024, acrylic and posca on canvas.

29 March—11 May
Outside of Me
Leticia Hodson and Wade Keighley
This exhibition by mother and son, Leticia Hodson and Wade Keighley, represent a significant time in their relationship where the parent steps back while their child's unique artistic voice steps forward. Wade (13yo) was born with Down syndrome and works intuitively and expressively in contrast to Leticia's narrative portraiture of her son at work.

24 May—13 July
Ngurrak-al marram-u / Body of the Mountain Exhibition
Aarti Jadu, Rebecca Murray, Mandy Nicholson, Jill Orr, Gülsen Özer, Laki Sideris, Gretel Taylor and Tammy Wong Hulbert
An exhibition by BodyPlaceProject.
We started to feel our bodies in a continuum with the body of the mountain.
Walking together across Corhanwarrabul (the Dandenong Ranges), a group of artists shared place-responsive practices and considered what it means to 'listen to Country' through diverse perspectives.
Curated by Gretel Taylor with Gülsen Özer and Wurundjeri Traditional Custodian Mandy Nicholson, the artists responded through performative and visual mediums evoking close-range encounters with the forest, whilst reflecting upon global contexts from the viewpoint of the mountain.

Gülsen Özer and Aarti Jadu, *Listening to the Mountain Body*, 2025. Photo by Fergus Floyd.

Buxton Contemporary

www.buxtoncontemporary.com

Corner Dodds Street and
Southbank Boulevard, Southbank,
Melbourne, VIC 3000 [Map 2]
03 9035 9339
See our website for latest information.

Caelene Nee Glen Art Advisory and Gallery

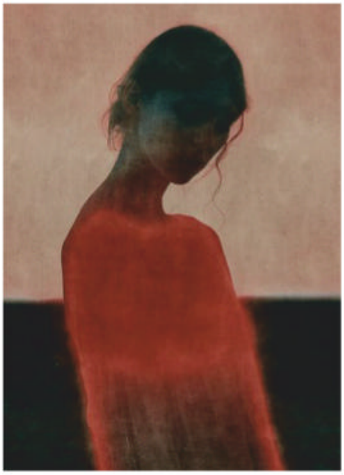
www.caeleneneeglen.com

Bunurong Country,
143 Martin Street,
Brighton, VIC 3186
0437 776 903
Tue to Fri 11am–6pm,
Sat & Sun 10am–5pm.

Artist applications are now open for the 2025/26 exhibition program. Art collection management and services for business and corporate spaces: openings for new clients. Beautiful Brighton gallery space available to hire as an event space: suit private social events, acoustic recitals, corporate presentations. See website for further information.

23 April—31 May
LIMIT.ED. 2025
Group show of gallery exclusive limited edition prints, featuring SERIFA, Lucia Roohizedagen, Caelene nee Glen.

4 June—22 June
AIR 2025



SERIFA, *Fleeting Things IV.*

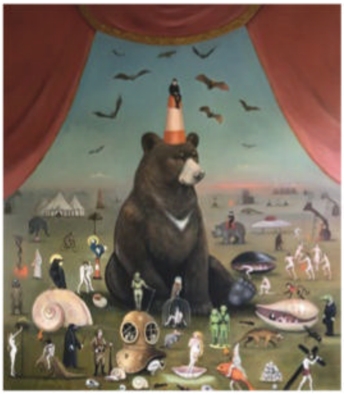
Elemental curatorial series: worded expansion | four artists | responsive installation. Opening celebration Thursday 5 June, 6pm–8pm. All welcome.

10 May, 21 June & 19 July
Gallery dinner table: Where creative conversation meets cultural experience.
Art exhibition, fine dining, tea tasting and guqin performance. Reservations open, limited to 8 people.

Cascade Art Gallery

www.cascadeart.com.au

Dja Dja Wurrung Country,
The Church, 1A Fountain Street,
Maldon, VIC 3463 [Map 1]
0408 844 152
Thu to Sun 10am–5pm.
Open public holidays and
by appointment.

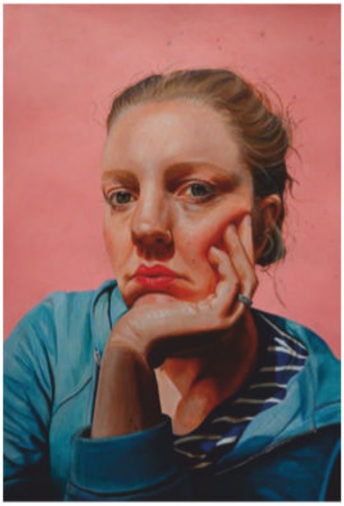


Brenda Walsh, *Bear in Mind,* Oil on Linen 90 x 105 cm.

8 May—1 June
Imagination II
Sam Varian, KJ Bishop, John O'Loughlin, Dean Bowen and Brenda Walsh.
This is the second iteration exhibition at Cascade about the idea of imagination. These artists have created sophisticated,

Cascade Art Gallery continued...

expressive, often narrative and personal sculptures in bronze and ceramic form. Playful and dramatic etchings, lithographs and oil paintings complete this exhibition. Opening Saturday 10 May, 2pm.



Hannah Crawshaw, *Resting Rage Face*, acrylic and coloured pencil, 30 x 42 cm.

5 June—29 June
Maldon Portrait Prize
Presented by Maldon Artist Network and Cascade Art Gallery. Prize Sponsor – Hillary Merkus Recordati Foundation.

Maldon has a deep and rich tradition of supporting, presenting and celebrating the Visual Arts. Maldon Artist Network has previously collaborated with the contemporary Edge Galleries and now with established Cascade Art Gallery, Maldon's Fine Art Treasure. The Maldon Portrait Prize is generously sponsored by the Hilary Merkus Recordati Foundation, (HMR Foundation) an arts foundation established in Italy in 2021. Opening and announcements Saturday 7 June, 2pm.

Charles Nodrum Gallery

www.charlesnodrumgallery.com.au

267 Church Street,
Richmond, VIC 3121 [Map 6]
03 9427 0140
Tue to Sat 11am—5pm.
See our website for latest information.

3 May—24 May
A Miscellany (Group Show)

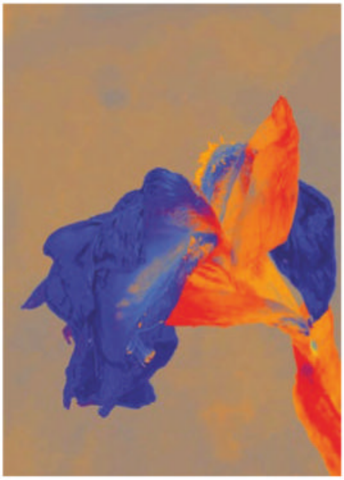
31 May—21 June
Lynne Boyd: Liminal

28 June—19 July
Sadie Chandler: House Rules

correspondences

www.correspondences.work

Wurundjeri Woi Wurrung Country
39 Sydney Road, Bulleke-bek
(Brunswick), VIC 3056 [Map 5]
Wed to Sat 10am—5pm.
Closed public holidays.
See our website for latest information.



Cecilia Sordi Campos, *Alegria # 8*, 2024, mixed media, dimensions variable. © Cecilia Sordi Campos.

2 March—31 May
Inciting Joy
Featuring Cecilia Sordi Campos and Tiana Khasi

Inciting Joy is a collaborative residency that examines how we understand, experience and cultivate joy in our everyday lives, the way that this transforms with different stages of womanhood and experiences of ecstatic connection with the human and the more-than human world of nature.

Alongside our examination of joy is the exploration of its intersection with pleasure. More specifically, the action of reclaiming pleasure as a way of challenging wrongful stereotypes of womanhood and creating freedom and space for joy to happen.

At the heart of the project is a proposition. Joy is a form of resistance —an action, practice or method of being cultivated in search of a greater purpose, entangled with others and the natural world, and often, but not always, brought into focus by what we have suffered.

Presented in three parts, *Inciting Joy* features the music, performance and community-singing practice of Samoan/Indian future soul artist Tiana Khasi and the video, poetry and mixed-media works of Brazilian visual artist, writer and researcher Cecilia Sordi Campos.

Alongside the exhibitions, community-making and a range of events are planned.

Craft Victoria

www.craft.org.au

Wurundjeri Country,
Watson Place,
Melbourne, VIC 3000 [Map 2]
03 9650 7775
Tue to Fri 11am—5pm,
Sat 11am—4pm.

9 May—21 June
Future Ambition
Isabel Avendaño-Hazbún, DNJ Paper, Other Matter (Jessie French), Pit Projects (Anni Hagberg and Michael Gittings), Shahn Stewart

Future Ambition showcases innovative and ambitious works by seven artists and makers investing in new pathways forward – generating both creative and conscious furniture, lighting, artworks and installations, with the hope for a better tomorrow.

The development of sustainable art, craft and design produces specialised knowledge and skills are highly prized assets in the commercial world. This exhibition examines unrealised value of this creative intellectual property and showcases pathways to positive real-world outcomes for artists, who are investing boldly in our collective futures.

Julie Bartholomew, *Detail of Glacial Melt*, 2024. Photography Adam McGrath.

1 May—14 June
By/Product
Locki Humphrey

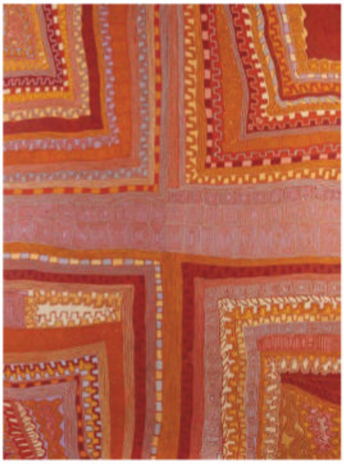
In their debut solo exhibition at Craft, emerging artist-designer Locki Humphrey presents a furniture collection that embraces material circularity and a process-led approach. For the third iteration of *By/Product* – an exhibition series that challenges artists to repurpose discarded materials into collectable furniture, art and craft – Humphrey presents Oxide, a collection featuring a lamp, occasional chair, shelving, coffee table and wall work. The works are constructed from remnants of industrial manufacturing, including discarded steel and textile waste, and timber is stained with iron oxide derived from metal waste. Humphrey uses a leather alternative as upholstery, made from the Prickly Pear, an invasive cactus species identified as among Australia's worst weeds of national significance.

Future Ambition and *By/Product* form part of Conscious Craft – a movement to redefine our relationship with materials in a considered, responsible and responsive way.

D'Lan Contemporary

www.dlancontemporary.com.au

40 Exhibition Street,
Melbourne/ Naarm,
VIC 3000 [Map 2]
03 9008 7212
Tue to Fri 10am—5pm,
Sat 11am—4pm.
See our website for latest information.



Patrick Tjungurrayi, c. 1935—2017, *Wagutu & Kuningka Dreaming at the Site of Ngaru,* 2007, synthetic polymer paint on linen, 244 x 183 cm.

7 May—3 July
SIGNIFICANT

An international exhibition of Australian First Nations art featuring major works by Mick Namarari Tjapaltjarri, Uta Uta Tjangala, Bill Whiskey, Rover Thomas, Paddy Bedford, Emily Kam Kngwarray, Patrick Tjungurrayi, Gordon Bennett, Lin Onus, Daniel Boyd and Carlene West, among many others.

Deakin University Art Gallery

www.deakin.be/art-gallery

Wurundjeri Country
Deakin University Art Gallery
Building FA, 221 Burwood Hwy
Burwood, VIC 3125 [Map 4]
Mon to Fri 10am—4pm,
Open 10am—4pm.

The Deakin University Art Collection is a unique and treasured collection of contemporary artworks by some of Australia's leading artists.

14 April–6 June
Glass, ochre, iron and mud
Anindita Banerjee, Deanne Gilson, Aaron Hoffman and Todd Johnson

This exhibition marks the tenth collaborative showcase between Deakin University Art Gallery and the School of Communication and Creative Arts. The project features the interdisciplinary and experiential artistic practices of recent alumni from the Higher Degree by Research program. Four distinguished artists: Anindita Banerjee, Deanne Gilson, Aaron Hoffman and Todd Johnson have been invited to present current projects, reflecting the diverse perspectives emerging from Deakin's creative research community. While their approaches and inquiries have developed independently over the last four years, the exhibition reveals the artists' shared exploration of the complexities of contemporary identity, material knowledges and understandings of place Curated by James Lynch.

Aaron Hoffman, *Words in the Ground,* 2023, HD, colour, single-channel, stereo sound, digital video still. Image copyright and courtesy of the artist.

Djaa Djuwima – First Nations Gallery

www.djaadjuwima.com.au

Bendigo Visitor Centre,
51–67 Pall Mall,
Bendigo, VIC 3550 [Map 1]
Open daily, 9am–4.30pm,
except Christmas Day.
See our website for latest information.

Djaa Djuwima meaning 'to show, share Country' in Dja Dja Wurrung language is a dedicated and permanent First Nations Gallery at the Bendigo Visitor Centre on Pall Mall. For First Nations artists, this is a safe place for creative and cultural expression, to explore identity, heritage and connection.

DHELK
DJAKITJ

4 April—September
Dhelk Djakitj

Dhelk Djakitj means nourishing food and the stunning exhibition artworks are inspired by bush tucker – the food, the people, Country, and stories that bring them together. This exhibition showcases First Nations bush tucker and the UNESCO City & Region of Gastronomy. Artists have created artworks to reflect their diverse experience and personal connections to bush tucker and gastronomy through traditional and contemporary art forms.

e.g.etal

www.egetal.com.au

Wurundjeri Woi-wurrung and
Bunurong Boon Wurrung Country,
150 Little Collins Street,
Melbourne, VIC 3000 [Map 2]
03 9639 5111
Mon to Sat, 10am–5pm.

Pearl Ring #8 in 18ct Yellow Gold featuring a baroque, one-of-a-kind South Sea Pearl by Laura Eyles.

e.g.etal is a Melbourne gallery that represents and supports Australia's thriving contemporary jewellery design movement. Celebrating 25 years as a Victorian icon, e.g.etal maintains a passionate commitment to contemporary jewellery, bringing world-class jewellery design to collectors worldwide. At e.g.etal each piece is unique, but each is alike: carefully conceived, beautifully crafted and sincerely passed on."

East Gippsland Art Gallery

www.eastgippslandartgallery.org.au

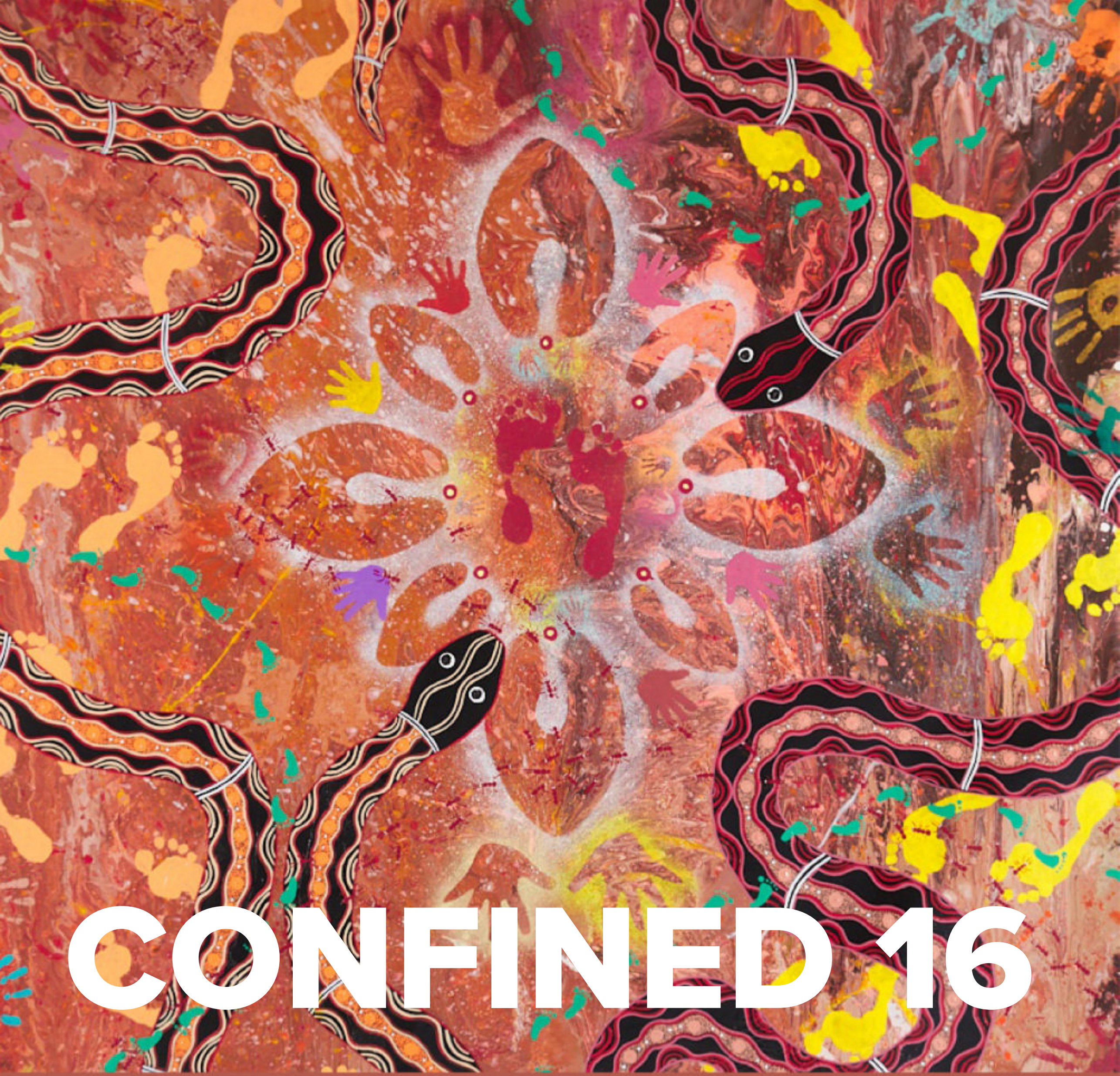
GunaiKurnai Country,
2 Nicholson Street,
Bairnsdale, VIC 3875 [Map 1]
03 5153 1988
Tue to Fri 10am–4pm,
Sat 10am–2pm, closed public holidays. Free admission.
See our website for latest information.

9 May—14 June
Froute Loops and Contours
Jenny Toye

"I love porcelain's unpredictability and tactile nature. I sketch first, but the pieces take on a life of their own—wild arms and spouts transforming them into strange, playful objects. The process is both meditative and fun."- Jenny Toye, 2025. Opening Friday 9 May, 5.30pm.

9 May—14 June
Formation
Josh Dykgraaf

Formation features Josh's manipulations of his own photography. His work explores world-building, sense of scale and wonder - deconstructing and reforming our world. Josh is particularly focused on the impact that we as a species are having on the natural environment, exploring wildlife conservation and climate change.



CONFINED 16

Featuring over 400 artworks by 400 First Nations artists who have experienced incarceration in Victoria.

23 MAY – 22 JUNE 2025

Glen Eira City Council Gallery, Caulfield

www.thetorch.org.au

C.Keller, Wambaya people, A Journey Starts with a Single Step 2024, acrylic on canvas, 199 x 188 cm. Courtesy of the artist

PRESENTED BY

the torch

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Melbourne Art & Canvas Stretching

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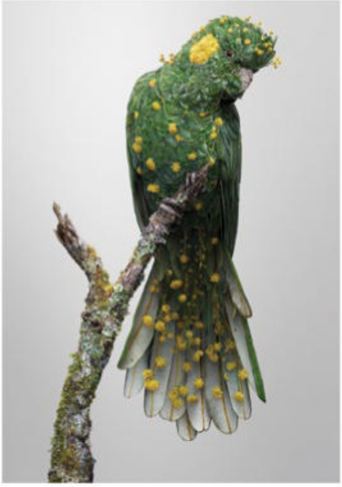
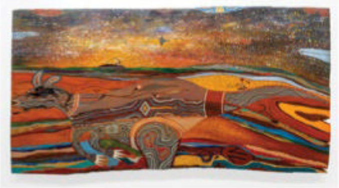
thetorch.org.au

East Gippsland Art Gallery continued...



Josh Dykgraaf, *Digger*, digital photograph.



Bradley Brown, *Rise to the Occasion, Fulfilling Dreams.* Woodburning and oil paint on redgum panel.

20 June—2 August
South East NOW
This hugely popular group show of Koorie artists with a connection to GunaiKurnai Country is back and celebrating its 7th year. This exhibition also includes school workshops, gallery tours and artist talks with exhibiting artists. Opening Friday 20 June 5.30pm.

Everywhen Art

www.everywhenart.com.au

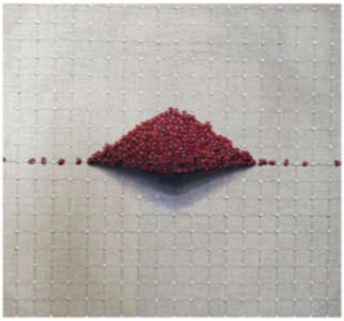
Bunurong Country,
Whistlewood, 642 Tucks Road,
Shoreham, VIC 3916 [Map 1]
0359 310 318
Fri to Sun, 11am–4pm.
See our website for latest information.

Located in the McCulloch family's heritage listed home gallery Whistlewood, Everywhen Art presents exhibitions and changing displays of First Nations' art from 40 + Indigenous-owned art centres as well as exhibitions by modernist artists who have played an integral role in Whistle wood's artistic journey over 70+ years.

Federation University Post Office Gallery

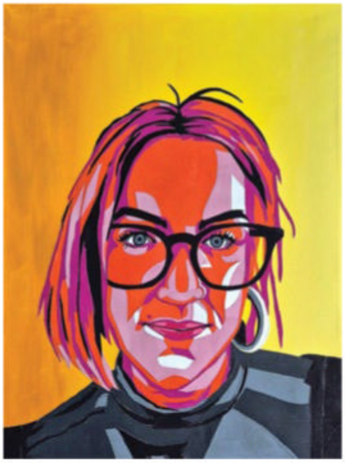
www.federation.edu.au/pogallery

Wadawurrung and Dja Dja Wurrung Country, Post Office Gallery,
Camp Street campus,
Cnr Sturt & Lydiard Street Nth,
Ballarat, VIC 3350 [Map 1]
03 5327 8615
See website for days/hours open,
Tue by appointment.



Meaghan Shelton, *Folly*, 2024, oil and polyurethane on Belgian linen, 60 x 60 cm. Courtesy of the artist.

14 June—21 June
MEAGHAN SHELTON: A Kind of Speaking – Interweaving Familial Knowledge
Merging the aesthetic, tactile, utilitarian aspects of craft, Shelton's research and art practice seeks to re-examine and recraft interior landscapes of women, the feminine and identity over time.



Nasci Lethlean, *Layered*, 2024, acrylic, fabric and cotton stitching on canvas, 61 x 45.72 cm. Courtesy of the artist.

27 June—18 July
BENCHMARK25
Undergraduate Visual Arts
Ballarat's Arts Academy presents new work by Bachelor of Visual Arts students in this important annual exhibition, showcasing new approaches to painting, textiles, ceramics, sculpture, drawing, printmaking and mixed-media.

Fiona and Sidney Myer Gallery

www.finearts-music.unimelb.edu.au

Wurundjeri Woi-wurrung Country,
Victorian College of the Arts,
40 Dodds Street,
Southbank, VIC 3006 [Map 2]
03 9035 9400 Tue to Sat 12pm–5pm. Free admission.

Lucienne Rickard, *Wreck*, Photography documentation by Anders Sune Berg.

18 April—24 May
Wreck
Lucienne Rickard
The epic drawing and erasure performance *Wreck* is the most ambitious project of Rickard's 23-year career. Rickard has a long relationship with Shearwaters, a group of bird species under threat. In recent years she has been photographing the dead bodies washed up on the shores of Tasmania.

Ali Gumillya Baker, *Sovereign Fleet Black*, 2013, archival print. Courtesy of the artist.

30 May—28 June
The Ocean Remembers
Ali Baker, Jody Haines
The Ocean Remembers features video by Jody Haines and photographs by Ali Baker.

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67 Glen Eira Road, Ripponlea 3185
www. galleryjones.com.au

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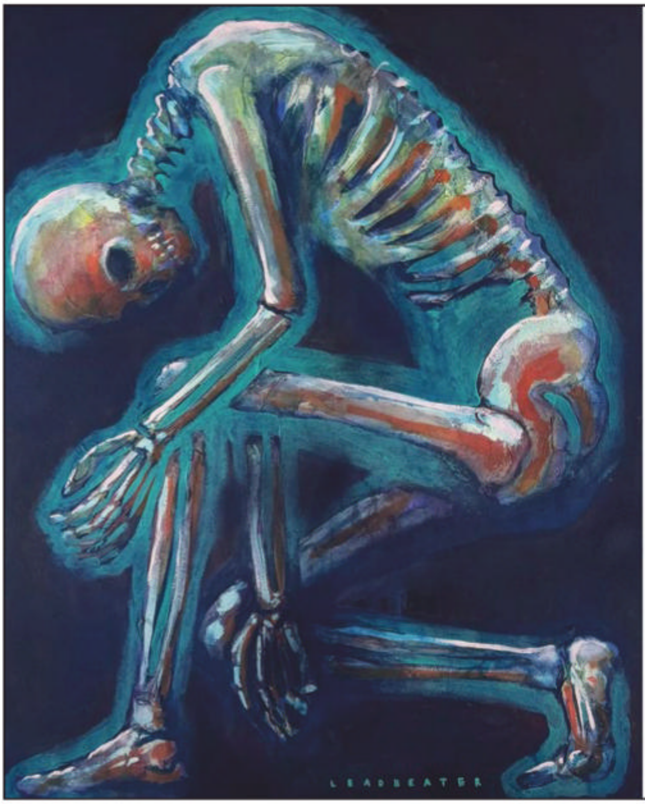
galleryjones.com.au



Steve Leadbeater
Ritual of the senses

Opening night
30 May 2025, 5 – 7pm

Exhibition runs
27 May – 7 June 2025

Image: Untitled, acrylic on canvas, 82 x 122 cm.

fortyfive
downstairs

45 flinders lane
melbourne 3000

telephone
03 9662 9966

fortyfivedownstairs.com

fortyfivedownstairs.com

Fiona and Sidney Myer Gallery continued...

"*(Re)membering to Listen, Jody Haines, palawa*, (2023) is a single channel projection work, extracted from a larger seven channel work called *Against the Wind*, featuring a surround soundscape. The work was filmed on Tommeginne Country, Lutruwita (Tasmania), where I created a visual interpretation of my Standpoint and a love letter to Country. This work follows the 'slipstreams of songlines', remembering and relearning, deep listening and breathing." Jody Haines

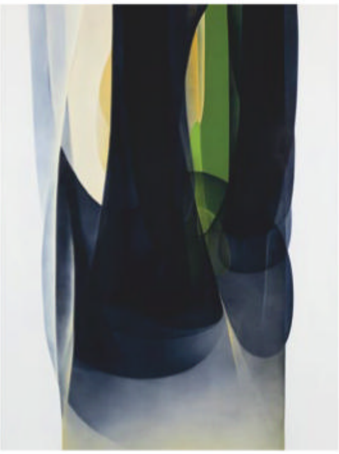
Sovereign Fleet, (2013), is a series of photo portraits of women by Ali Gumillya Baker. Using the symbolism of 18th and 19th century transport ships her works refer to colonial archives, memory and intergenerational transmission of knowledge. Her photographs suggest a contemporary retort to the colonial representations of Aboriginal women. For Gumillya Baker, it is through art and performance, and research into the colonial archive that sovereignty is continually demonstrated and asserted.

Flinders Lane Gallery

www.flg.com.au

Wurundjeri Woi-wurrung and
Bunurong Boon Wurrung Country,
Level 1, Nicholas Building, corner
Flinders Lane and 37 Swanston
Street, Melbourne, VIC 3000 [Map 2]
03 9654 3332
Tue to Sat 11am–5pm.
Closing 3pm on the final Saturday
of exhibition.

29 April—17 May
Bowed
James Parrett

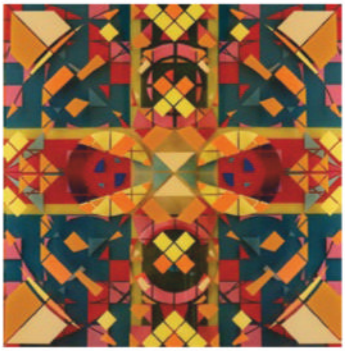


Agneta Ekholm, *Between Realms*, 2025, acrylic on-canvas, 122 x 92 cm.

29 April—17 May
Sojourn
Agneta Ekholm

20 May—14 June
Bound by the Sky
Hannah Quinlivan

Showing as part of Melbourne Design Week.



Zac Koukoravas, *Typeface*, 2025, acrylic and enamel paint on clear perspex panels, 85 x 85 cm.

20 May—14 June
Constructing the Invisible
James Parrett, Jacob Leary,
Zac Koukoravas, Jay Kochel

Showing as part of Melbourne Design Week.

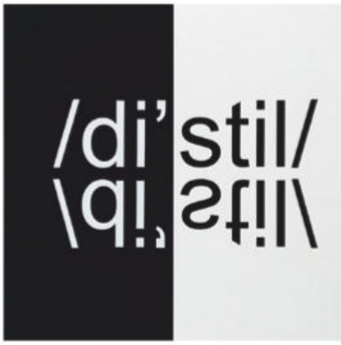
17 June—5 July
Les Chemins du Dēsir: Pathways of Desire
Gina Kalabishis

17 June—5 July
Body Talk
Michael Simms

Five Walls Gallery & Projects

www.fivewalls.com.au

Level 1 / 119 Hopkins Street,
Footscray, VIC 3011 [Map 4]
03 904 36704
Wed to Sat 12pm–5pm,
or by appointment.
See our website for latest information.



PJ Hickman, *DE STIJL*, 2024, acrylic on canvas, 122 x 122 cm, (two canvases).

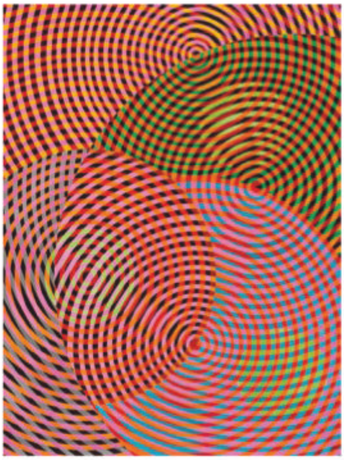
2 May—24 May
Main Gallery:
Add to Cart
PJ Hickman

Add to Cart is an ironic commentary on the way the internet has affected aesthetics and the commodification of art and design. In the exhibition, PJ Hickman continues to pursue an increasingly reductive aesthetic and conceptual approach, using a playfully sophisticated blend of art historical references, wit, and contemporary revisionism. Viewers are offered a thoughtful dialogue on this intersection of art, design, and consumer culture, and the internet, in particular use of Instagram and online shopping. Galleries now have a massive presence online. In fact, the virtual has now usurped the actual physical space for viewing art and design objects, previously only possible at galleries in person. The work acknowledges this endless and overwhelming choice of art and design objects now available online, promoted like other consumer products. Simply 'add to cart'. Works also mimic labels associated with the handling and delivery of the purchase.

2 May—24 May
Formline
Franky Howell

2 May—24 May
In Plain Sight
Stephen Wickham, Wilma Tabacco,
Petalia Humphreys

2 May—24 May
Untitled
Anna Finlayson



John Aslanidis, *Sonic no.94*, 2024, oil and acrylic on canvas, 92 x 123 cm.

6 June—28 June
Sonic Network no. 25
John Aslanidis

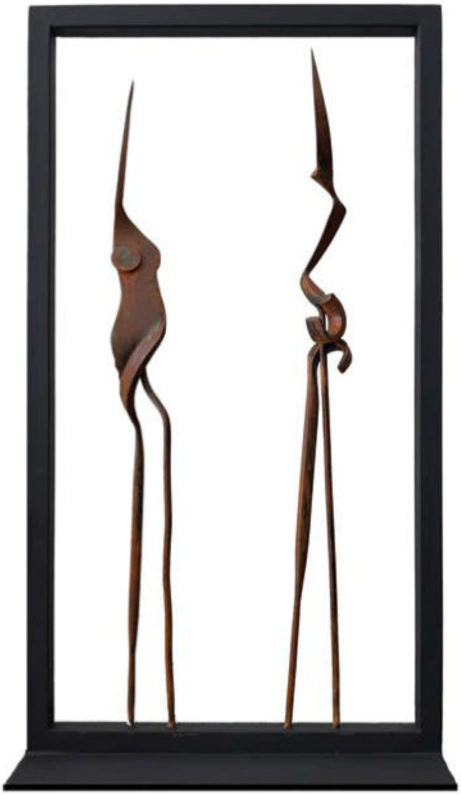
"My intention is to create imagery where there is no starting or finishing point, capturing a fragment of infinity in this regard my work has a strong correlation with emergence theory, were complex patterns emerge out of simple interactions. The vibration created by the kinetic resonance of the sonic network series occupies a sensory dimension, which exists between sound and vision giving a visual expression to its physicality. An aesthetic encoded with an optimistic energy, creating an uplifting experience mesmerizing the viewer, with the intention of inspiring them to connect with own creativity by overwhelming them with a sonic/visual spectacle." John Aslanidis.

GALLERY
ELYSIUM

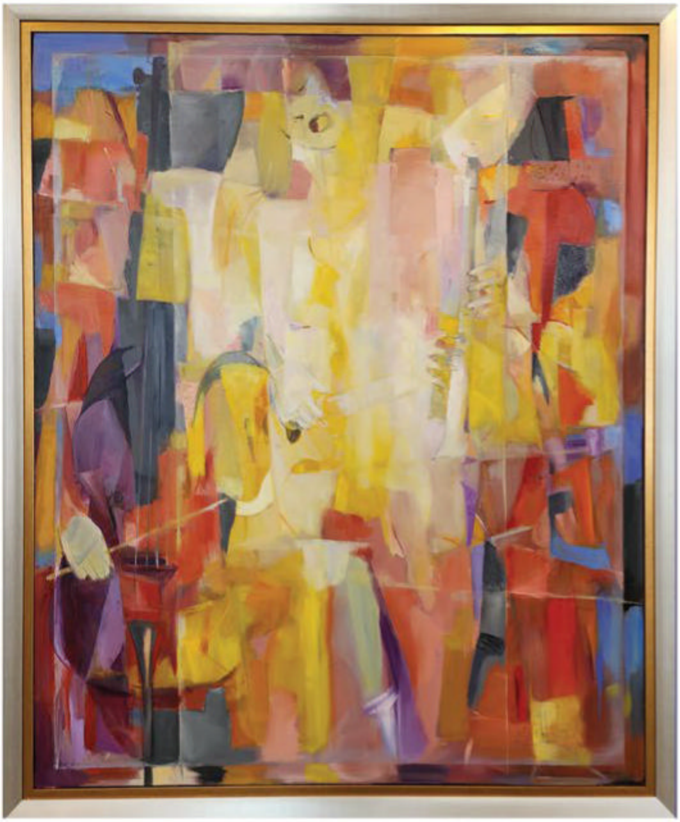
‘Continuum’

Sculptures and Paintings by Bart Sanciolo and Elio Sanciolo

14th June 2025 to 15th July 2025



Bart Sanciolo • Linear Concept: The Reuniuon’
Painted and Etched Steel • 66.5cm x 36cm x 13cm



Elio Sanciolo • ‘Memory of a Forgotten Song”
Oil on Canvas • 196cm x 166cm

Opening: Saturday 14th June 2025 • 6:00pm - 8:00pm
Artists’ Talk: Sunday 12th July 2025 • 3:00pm - 5:00pm

Gallery Elysium • 440 - 444 Burwood Rd, Hawthorn 3122 Victoria • www.galleryelysium.com.au
Opening Hours: Wednesday to Sunday 11:00am to 5:00pm
Other Times by Appointment +61 417 052 621

galleryelysium.com.au

Five Walls Gallery continued...

6 June—28 June
Me and the Girls Don't Want to be Boxed
Shannon Slee and Brit Salt

6 June—28 June
Atmospheres
Elif Sezen

6 June—28 June
The Third Element
Thalia Robertson

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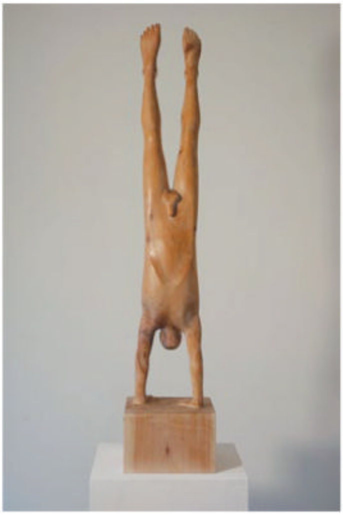
www.fortyfivedownstairs.com

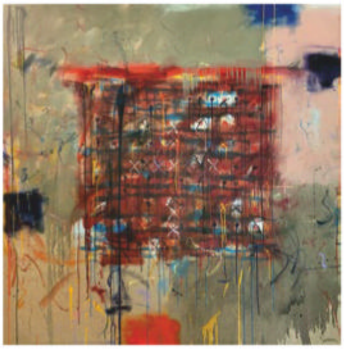
45 Flinders Lane,
Woiwurung Country,
Melbourne, VIC 3000 [Map 2]
03 9662 9966
Tue to Fri 12pm—7pm,
Sat 12pm—4pm.



Jamieson Miller, *Analogue,* 2023, stained cypress pine, 90 x 18 x 15 cm.

29 April—10 May
Analogue
Jamieson Miller

Out of the Orchard
Cecilia Cairns



Brenton Hill, *Remnant (my mother, cross stitch),* 2024, oil, acrylic on Natural Belgian Linen, 175 x 175 cm.

13 May—24 May
Letterbox Landscapes
Edward Coleridge

I've Been Curious About Daffodils Lately
Hamish Tobias

27 May—7 June
fragmentum
Brenton Hill

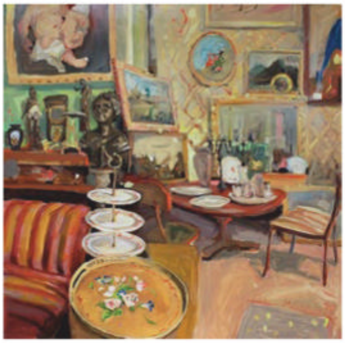
RITUAL OF THE SENSES
Steve Leadbeater

Fox Galleries

www.foxgalleries.com.au

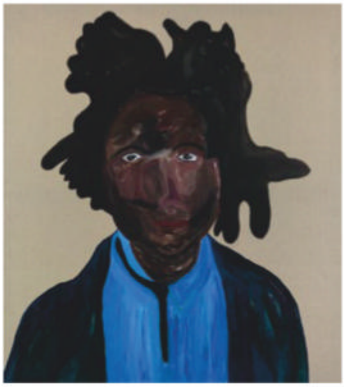
Woiwurung Country,
63 Wellington Street,
Collingwood, 3066 [Map 3]
1300 278 829
Mon to Sun 10am—6pm.
See our website for latest information.

17 April—11 May
Dan Withey



Joanna Gambotto, *Bygones*, oil on canvas, 122 x 122 cm.

15 May—8 June
Weaving a Tale
Joanna Gambotto



Darren McDonald, *Basquiat,* oil on linen, 90 x 90 cm.

12 June—6 July
A Beauty to Behold
Darren McDonald

Frankston Arts Centre

www.thefac.com.au

Bunurong Country,
27—37 Davey Street,
Frankston, VIC 3199 [Map 4]
03 9784 1060
Tue to Fri 10am—5pm,
Sat 10am—2pm.
See our website for latest information.

9 May—18 May
Frankston Library Forecourt:
Oro Vivo (Living Gold)
Joshua Searle

Australian/Colombian artist Joshua Searle brings his vibrant artwork to life, sharing a slice of Colombian history and energy straight from his recent trip to his cultural homeland.

10 May—31 May
Let's Get Real
Liz Walker

An immersive, accessible installation examining plastic productions impact on our wildlife, environment and potentially every person on this planet.

10 May—19 July
Undercurrent
Lori Hakim

Contemporary jeweller, Lori Hakim, explores the transformative power of craft to reclaim and repurpose waste.

10 May—21 June
Art From The South
Tony Sowersby

This exhibition is a look back at 46 years of living, working, and making art on Bunurong Country, especially Frankston and its surrounds.

10 May—26 July
Lovers and misfits
Peter Milne

Lovers and misfits is an exhibition of portraits by Peter Milne taken during the formative years of his artistic practice. Milne first began taking photographs of his friends, family, and the Melbourne punk scene in the 1970s and over the subsequent decades captured a flow of figures including Nick Cave, Anita Lane, Rowland S Howard, and Polly Borland. A Museum of Australian Photography (MAPh) Touring Exhibition

2025
FAC Open Exhibition 2025
Artist Opportunity

The Frankston Arts Centre is seeking submissions from Victorian artists and all mediums to form part of a group exhibition that will explore the theme of 'stories'. A platform for artists to exhibit their artwork and tell stories through their art or share stories about their creative process and what inspires them. Win $1,000, a FAC Exhibition and an Opening Event in 2026. Entry $18 thefac.com.au. Online applications close 2 July.

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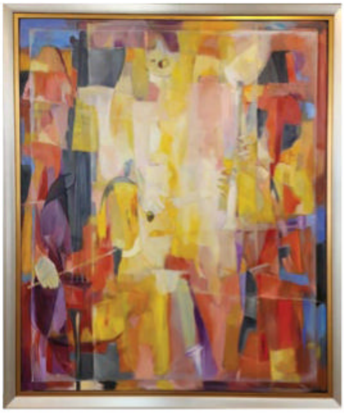
0417 052 621
Wed to Fri 10.30am–4.30pm,
Sat and Sun 11am–5pm.
Mon & Tue by appointment only.
See our website for latest information.



Elio Sanciolo, *Memory of a Forgotten Song,* oil on canvas, 196 x 166 cm.

14 June—15 July
CONTINUUM
Bart Sanciolo, Elio Sanciolo

Geelong Gallery

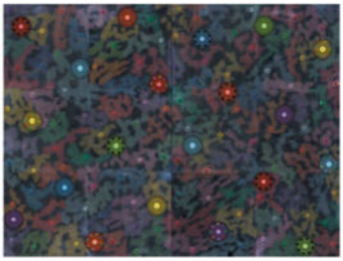
www.geelonggallery.org.au

Wadawurrung Country,
55 Little Malop Street,
Geelong, VIC 3220 [Map 1]
03 5229 3645
Open daily 10am–5pm.

22 February—18 May
Roger Kemp—Sequence
Roger Kemp is a leading figure of the Australian avant-garde whose early forays into abstraction and experimental modes of expression established him as one of the great modern painters of his generation. While living and working in London between 1970 and 1972, Kemp was encouraged to explore printmaking by Australian artist Arthur Boyd. It was at this time that Kemp began to translate his distinctive 'all-over' technique from painting into the printed medium by building up a density of etched lines until tone, texture and space emerged. By the mid-1970s Kemp's abstractions incorporated highly activated and airier spatial fields as his visual language achieved maturity.

22 February—18 May
Yvonne Audette—Observation and Experience
Yvonne Audette is one of Australia's most important artists whose work across seven decades reveals a lifelong commitment to abstract painting that is lyrical, meditative, and pictorially dynamic. This exhibition brings together a number of Audette's exceptional abstract works and juxtaposes them against a fascinating selection of tenderly observed figurative drawings and paintings made in Spain at the beginning of a decade in which Audette lived and worked in Europe.

15 March—18 May
Modern Lives—Prints by Australian Women Artists 1900s–1960s
This exhibition presents a selection of prints from the Colin Holden Collection by women artists who were central to the development of Australian printmaking in the first half of the twentieth century. Several of these artists travelled and studied abroad, returning to Australia with first-hand experiences of European modernism and new approaches to printmaking that resonated locally.



Janenne Eaton, *R E E F* 2015, enamel, vinyl decals, mirror, polymer clay on canvas, Geelong Gallery, Gift of the artist, 2019, © the artist, Photographer: Mark Ashkanasy

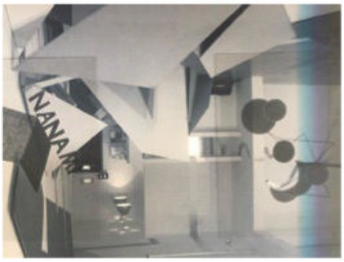
24 May—17 August
Janenne Eaton: Lines of Sight—Frame and Horizon
Janenne Eaton is an eminent Australian artist whose work is critically engaged with some of the most pressing humanitarian and cultural debates shaping our lives today. Eaton's paintings and installations explore environmental, historical, and political concerns, and the impact of a globalised, digital ecology on the individual, on communities, and on Nature. Eaton's powerful images contemplate some of the intangible complexities of the human condition and incorporate some of the key signifiers of our consumer-led, information-obsessed society to make searingly critical commentary on how we live and human beings' changing relationship to time, space, and place. Geelong Gallery is delighted to present the first major survey of Janenne Eaton's extraordinary practice, through works spanning more than four decades.

Gertrude

www.gertrude.org.au

Gertrude Contemporary:
21–31 High Street,
Preston South, VIC 3072 [Map 5]
03 9480 0068
Tue to Sun 11am–5pm.

Gertrude Glasshouse:
44 Glasshouse Road,
Collingwood, VIC 3066
Thu to Sat 12pm–5pm.
See our website for latest information.



Masato Takasaka, *Untitled (for MC and DB)*, 2002/2005/2012/2025, 2025, image courtesy and © the artist.

11 April—8 June
Gertrude Contemporary:
1964, 1969, 1977, 1995, 2000, 2005, 2025
Peta Clancy, Lane Cormick, Linda Erceg, Katherine Huang, Eliza Hutchison, Clinton Naina, Raquel Ormella, Masato Takasaka. Curated by Helen Hughes and Spiros Panigirakis.

21 June—10 August
Gertrude Contemporary:
Of Stadiums and Construction Sites (Ne change rien pour que tout soit different)
Curated by Lisa Radford.

Chunxiao Qu, *We kissed*, 2025, photopolymer resin, polished metallic gold finish, image courtesy of the artist and FUTURES, Naarm Melbourne © the artist.

26 April—31 May
Gertrude Glasshouse:
I am a Contemporary English Language Mother
Chunxiao Qu

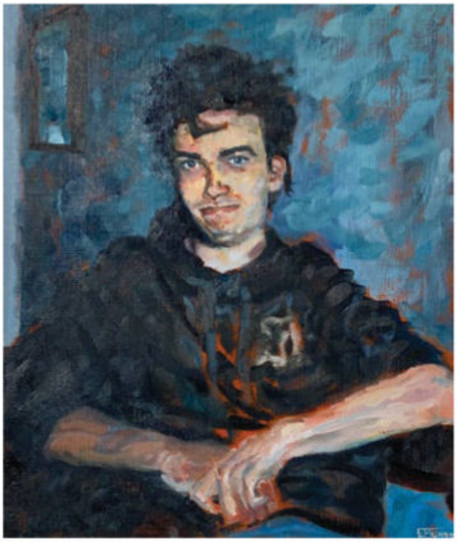
6 June—12 July
Gertrude Glasshouse:
Arini Byng

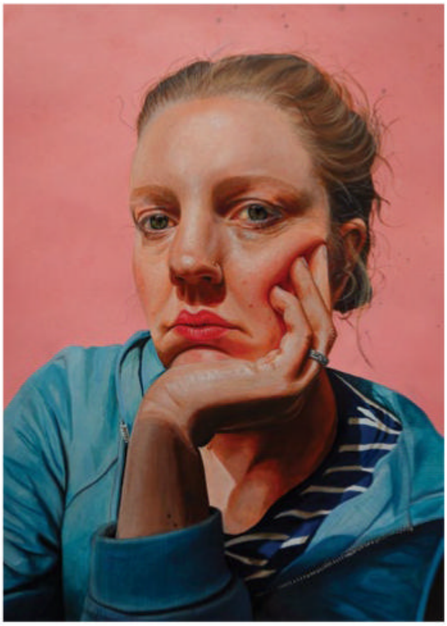
Gallerysmith

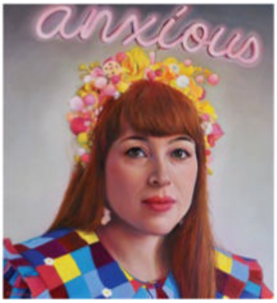
www.gallerysmith.com.au

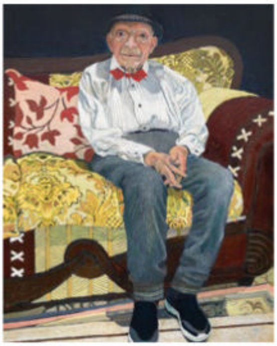
40 Porter Street,
Prahran, VIC 3181 [Map 6]
03 9008 4592
Tue to Fri, 11am–5pm,
Sat, 10am–5pm.
See our website for latest information.

24 April—17 May
Radiance
Clare Brodie

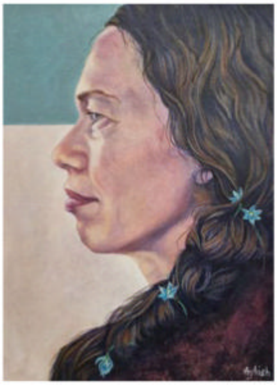


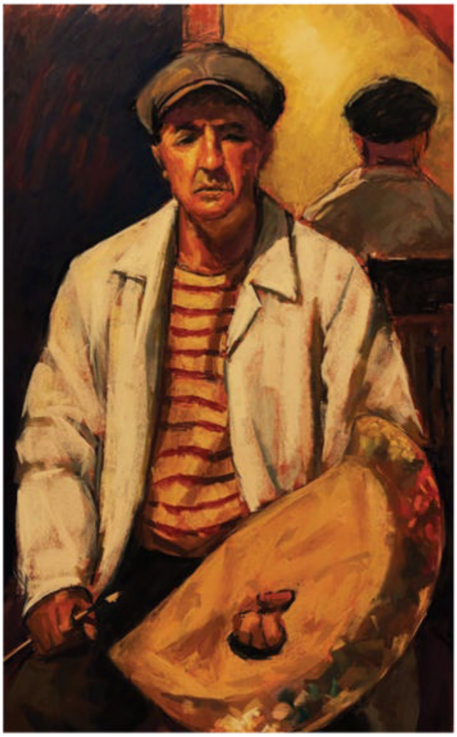


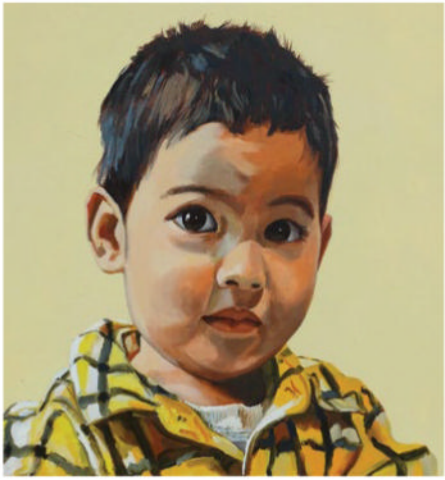




MALDON
PORTRAIT PRIZE







5 JUNE
-
29 JUNE
2025

PRESENTED BY MALDON ARTIST NETWORK AND CASCADE ART GALLERY
PRIZE SPONSOR - HILLARY MERKUS RECORDATI FOUNDATION

The Maldon Portrait Prize is generously sponsored by the Hilary Merkus Recordati Foundation, (HMR Foundation) an arts foundation established in Italy in 2021.

CLOCKWISE FROM TOP LEFT
Ella Byass Hold Still, **Hannah Crawshaw** Resting Rage Face, **Elizabeth Barden** All That Glitters, **James Anderson** Giuseppe, **Amanda Aish** Candusio, **Leigh Hewitt** Eddie Bing Bong, **Rodney Edelsten** Studio Portrait

AWARD OF PRIZES
Saturday 7 June 2025
$10,000 Maldon Portrait Prize winner
$2,000 Emerging Portrait Prize winner

Wednesday 10 September 2025
People's Choice Online Prize
Go to: maldonartistnetwork.org.au

FONDAZIONE HILLARY MERKUS RECORDATI

manet MALDON ARTIST NETWORK
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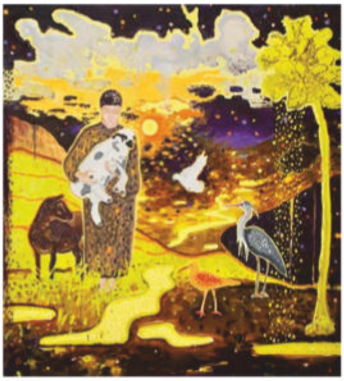
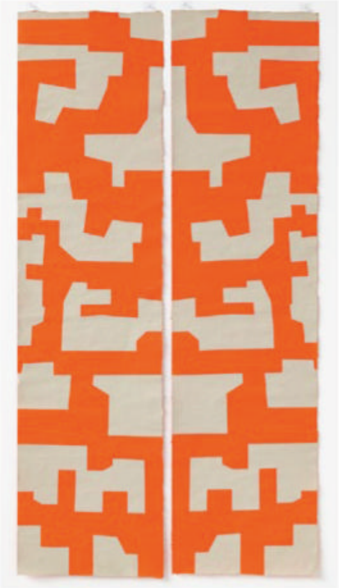
cascadeart.com.au

Gallerysmith continued...



Stephen Pleban, *Blessing III (After Giotto)*, 2025, oil and wax on linen, 168 x 152 cm.

22 May—14 June
Seeing the Light
Kate Ballis & Tom Blachford, Sue Beyer, Jennifer Goodman, Amanda Johnson, Lori Pensini, Stephen Pleban, Wilma Tabacco, Tanya Wales, Gosia Wlodarczak.



Wilma Tabacco, *In Tandem 2*, 2024, acrylic on Hanji paper, two panels, 143.5 x 37 cm each panel.

19 June—12 July
Against the Tide
Wilma Tabacco

Gippsland Art Gallery

www.gippslandartgallery.com

Gunaikurnai Country,
Port of Sale, 70 Foster Street,
Sale, VIC 3850 [Map 1]
03 5142 3500
Mon to Fri 9am—5.30pm,
Sat, Sun & pub hols 10am—4pm.

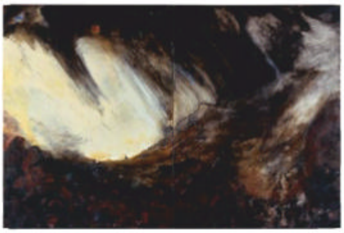
Janet Beckhouse, *Portsea Rockpool*, 2013, stoneware with slip and glaze 99 x 40 x 40cm. Collection Gippsland Art Gallery. Donated by Ronald Hood, 2023 © The estate of the artist.

8 March—18 May
Gifted 3

8 March—18 May
Peter Wegner: Centenarians

Until 18 May
Borun & Tuk Gallery

Until 18 May
The Art of Annemieke Mein



Mandy Martin, *Wanderers in the desert of the real; Snowstorm: Hannibal and his army crossing the Alps, after Turner*, 2008, ochre, pigment and oil on linen 180 x 270cm. Collection Western Plains Cultural Centre, Dubbo © The estate of the artist.

7 June—24 August
Turner & Australia

Glen Eira City Council Gallery

www.gleneira.vic.gov.au/gallery

Corner Glen Eira and
Hawthorn roads, Caulfield,
VIC 3162 [Map 4]
03 9524 3402
Mon to Fri 10am—5pm,
Sat and Sun 1pm—5pm.

Until 18 May
From Inspiration to Creation
Presented by the Glen Eira Cheltenham Art Group.

Until 18 May
Tyranny of Distance
Meyrick Kaminski

23 May—22 June
Confined 16
Presented by The Torch.

Haydens

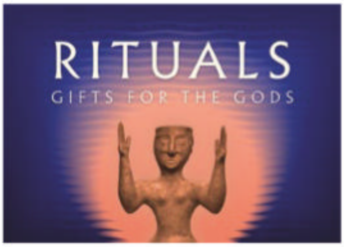
www.haydens.gallery

1/10-12 Moreland Road,
Brunswick East,
Naarm, VIC 3057 [Map 3]
Fri & Sat 12noon—5pm.
See our website for latest information.

Hellenic Museum

www.hellenic.org.au

Wurundjeri Woi-Wurrung Country,
280 William Street,
Melbourne VIC 3000 [Map 2]
03 8615 9016
Open daily 10am—4pm.
See our website for latest information.



Opening Friday 30 May
Rituals: Gifts for the Gods

Unveil the mysteries of ancient Greece in a world-first international exhibition, curated by the Hellenic Ministry of Culture in partnership with Melbourne's Hellenic Museum.

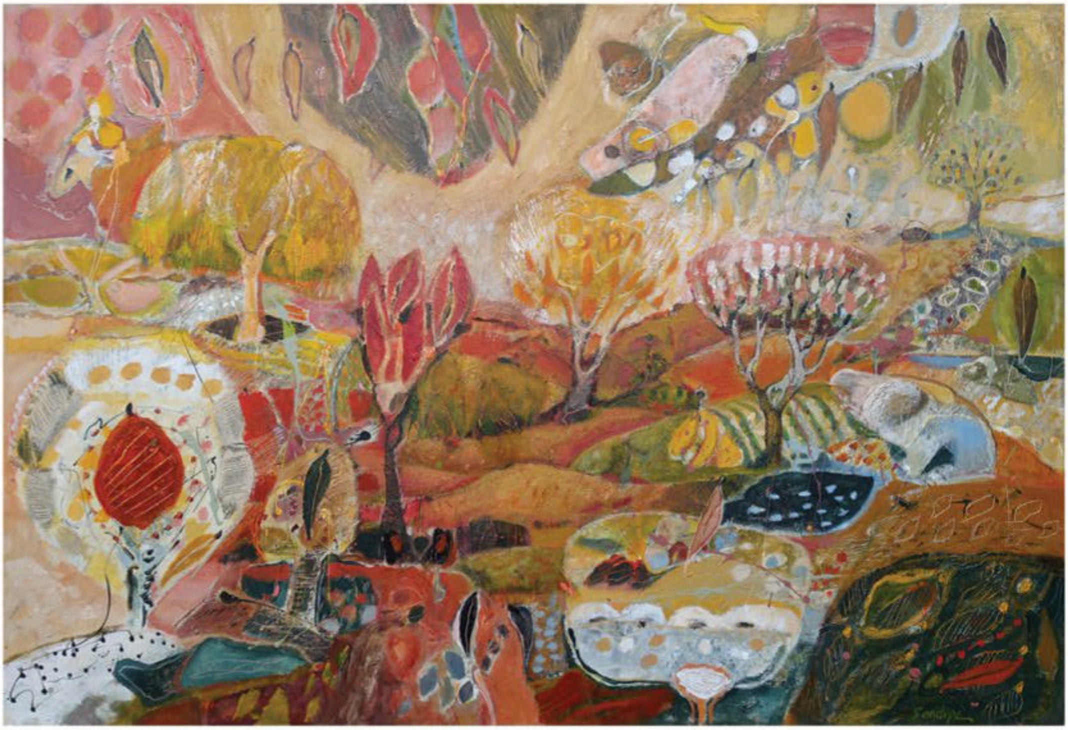
This landmark collaboration brings 119 extraordinary artefacts to Australia from 17 of Greece's most revered state museums—the National Archaeological Museum, Acropolis Museum, Herkaleion Museum, Archaeological Museum of Delphi, and more—including selected objects never-before-seen outside of Greece.

Spanning almost 8,000 years, *Rituals: Gifts for the Gods* invites you to trace the divine thread of ritual practices through time. From Neolithic offerings to Roman devotions, these artefacts—reverently crafted from earth, metal and stone—tell stories of powerful traditions, treasured offerings, and the eternal human desire to commune with the divine.

SANDIPA GOULD

Point of Liberation

April May June 2025



Gold Country Natural Springs: Water as the Basis . oil and acrylic on canvas . 98 x 148 cm

Exhibition Opening: Friday April 4 at 2pm
Artist will be present

Until June 21 2025

The Convent Gallery, Daylesford
in the Central Highlands of Victoria
Gallery & Café Open: Thursday to Monday 10am-4pm
www.conventgallery.com.au

The free ever-responding randomness
of earth sun rain, natural processes
and a vision in alignment with
time honoured ways of life that
move at the speed of human steps
and human flourishing.
– Sandipa

Landscape and Vision, Daylesford, Victoria www.sandipa.com.au art@sandipa.com.au

sandipa.com.au

Heide Museum of Modern Art

www.heide.com.au

7 Templestowe Road,
Wurundjeri Country
Bulleen, VIC 3105 [Map 4]
03 9850 1500
Tue to Fri 10am–4pm,
Sat & Sun 10am–5pm.
See our website for latest information.

15 March–31 August
Albert Tucker: Spirit Worlds and Dreamscapes

Izabela Pluta, photographic paper being exposed in Heide Modern, autumn 2024. Photograph: Izabela Pluta.

29 March–5 October
Izabela Pluta: Lumina

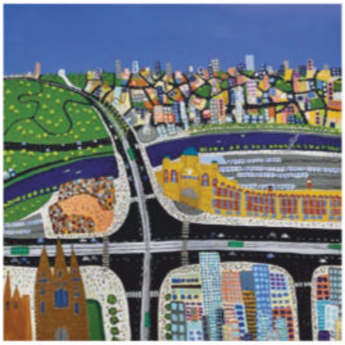
5 April–20 July
Blak In-Justice: Incarceration and Resilience
This groundbreaking exhibition calls attention to the pressing issue of Indigenous incarceration in Australia and the crisis of deaths in custody. Guest-curated by Kent Morris (Barkindji), it presents works by leading First Nations artists including Vernon Ah Kee, Gordon Bennett, Destiny Deacon, Jimmy Pike, and Judy Watson, whose powerful responses are shown alongside the remarkable creative achievements of former and current prison inmates, many of whom have connected with their culture and Country through The Torch program, such as Thelma Beeton, Stacey Edwards, Robby Wirramanda and Sean Miller.

The Hive Gallery

www.thehiveoceangrove.com.au

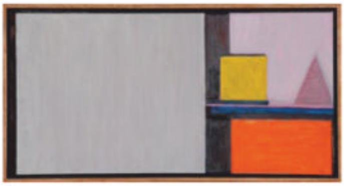
Wadawurrung Country
41 Smithton Grove,
Ocean Grove, VIC 3226 [Map 1]
0417 116 216
Fri to Sun, 10am–4pm,
or by appointment.
See our website for latest information.

Established in 2016, our gallery is dedicated to sharing local, national and international art, in a thoughtfully curated space. The story behind the works is considered, providing art lovers with the opportunity to purchase artworks that bring them both joy and contemplation.



Wayne Elliott, *Flinders St 5pm*, 2024, acrylic on canvas, 101 x 101 cm.

2 May–25 May
Urban
Wayne Elliott and Ian Hodge



Frank Burgers, *Third Construction*, 2021, oil on linen, 38 x 76 cm.

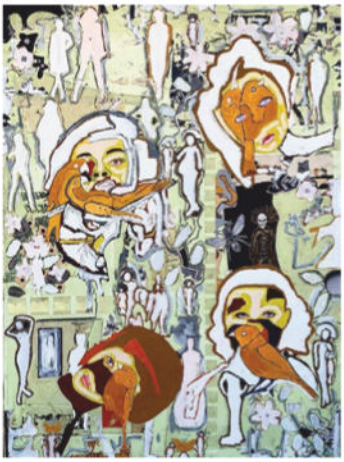
30 May–22 June
Chronicles
Frank Burgers

Horsham Regional Art Gallery

www.horshamtownhall.com.au

Wotjobaluk, Jaadwa, Jadawadjali,
Wergaia (Were-guy-ya) and
Jupagulk Country,
80 Wilson Street,
Horsham, VIC 3400 [Map 1]
03 5382 9575
Open daily 10am–4pm.
See our website for latest information.

15 February–18 May
Simon Fisher: From red earth and big sky
The first major solo exhibition Minyip artist Simon Fisher (born 1955) to be held in a public gallery and is the chronicling of one man's prolific creativity, spanning the world across diverse landscapes, life experiences, travels and influences. Profoundly fascinating and a lifetime in the making, *Simon Fisher: From red earth and big sky* is the artist's life and artistic journey, inextricably enmeshed. Fisher's practice blurs the lines between fine art, artistic exploration and a bowerbird-like drive to collect and archive. His curiosity and technical proficiency, honed through years of professional work across the art, theatre and architecture industries has led to explorations of painting, sculpture, collage, photography and new media including virtual reality, all included in this major retrospective exhibition. "This is the central dichotomy I will deal with for decades' the artist writes 'formalism versus art as a diary of a life, art practice versus making to bring sense to chaos".



Simon Fisher, *The golden birds*, 2018 mixed media on canvas, 100 x 134 cm. Courtesy the artist.

Amos Gerbhardt, *Family Portrait from the series Small acts of resistance*, (detail), 2020, archival inkjet pigment print. Courtesy of artist.

31 May–21 September
Kaleidoscope: A Queer Perspective
Queer culture is a kaleidoscope; ever changing with endless possibilities contained within the human experience. *Kaleidoscope* is an exhibition that explores the idea of queerness in its many forms. It embraces, celebrates and emphasizes the differences and experiences that have shaped the lives of those within this community from varied and diverse perspectives. Each artwork reflects life through a queer lens, and approaches the ideas explored in this exhibition as an expression of identity, desire and representation. From contemporary love to the darker side of social movements that changed lives, queer history is an active process that is ever evolving, and this exhibition aims to give agency to the subjects and their experiences. Many of the works in this exhibition are by artists who identify as queer; some are by artists who lived in times when such identification was not possible; and some works are not by queer artists but have a connection to queer histories. *Kaleidoscope* is about celebrating, remembering, representing, learning and connecting through art. This exhibition is supported by the generosity of its major partner, the Wimmera Pride Project, and the Dimboola Imaginarium. Major lender: National Gallery of Victoria.

Sight Lines, Drawing Intensive

17 – 20 May 2025

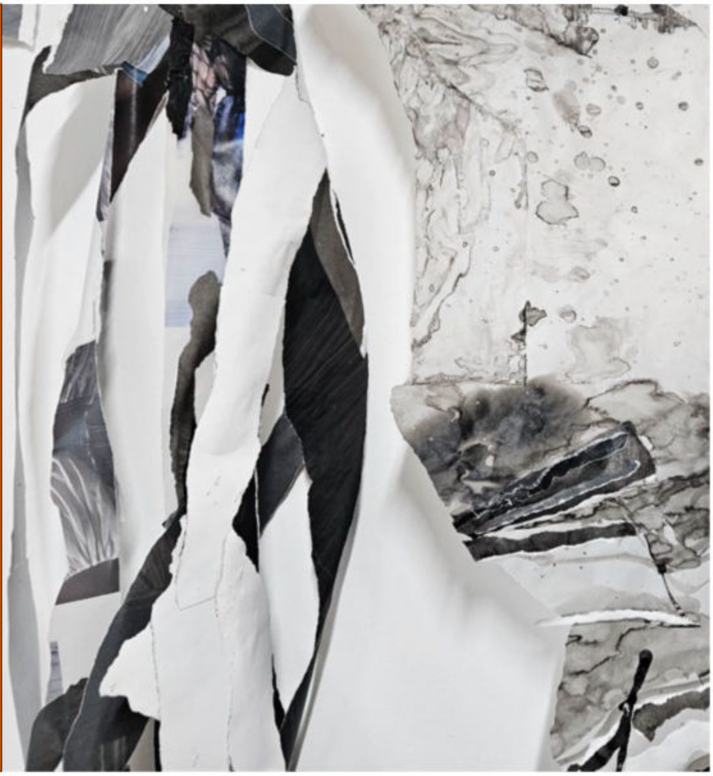
Opening Reception:
Saturday 17 May, 2–4pm
Heidelberg Uniting Church,
187 Burgundy St, Heidelberg

Sight Lines, Drawing Intensive is a group exhibition resulting from a drawing intensive held within The Heidelberg Uniting Church over five days. Eight Banyule artists have created experimental work that is analogue, immediate, experimental, uncensored, and unable to be altered once the intensive program ends.

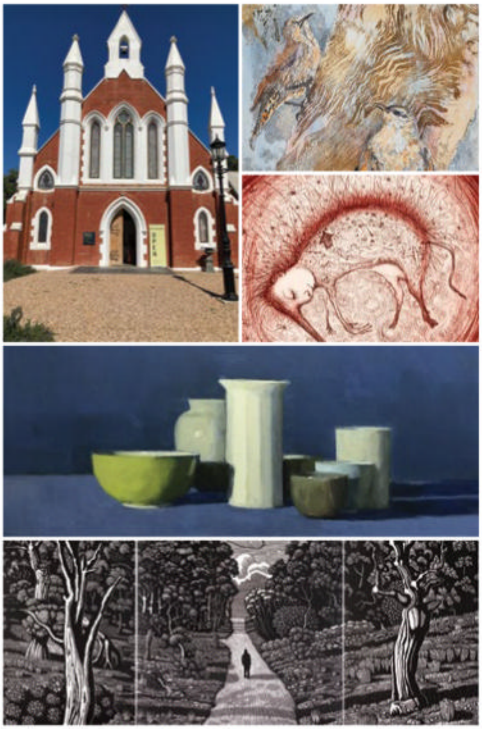
Facilitated by Artist Felicity Gordon
Contact: f@felicitygordon.com

Proudly supported by a Banyule Council Arts and Culture Project Grant
Inspired by the NYSS, New York, whose Marathons are offered both virtually and in person. Visit nyss.org

Banyule
City Council



felicitygordon.com



CASCADE ART
FINE ART GALLERY

Cascade Art Gallery is a destination gallery. Visitors are always surprised by the wealth of talented artists we present. Exhibitions change every 4 weeks and we have extensive collections in the archive too. Our print collection is highly desirable and collectable.

Artists include *David Frazer, John Wolseley, Judy Holding, Dean Bowen, Jeff Gardner, David Moore, Liz Sullivan, Sam Varian, Craig Gough, Julie Andrews, Chris Delpratt, Stephen Tester, Robert Maclaurin, Gabrielle Martin* plus more. To receive email invitations to exclusive events and news, please subscribe on website.

- magnificent, exceptional artists
- well priced for a variety of budgets
- feature & small paintings, sculptures & editioned prints
- set in sublime 1863 Gothic Revival Church
- friendly, approachable and helpful staff

The Church, 1A Fountain Street, Maldon Victoria
Thursday - Sunday 10am - 5pm and by appointment
(Check website for seasonal holiday hours)

0408 844 152
info@cascadeart.com.au cascadeart.com.au
maldonsfinearttreasure cascadeartmaldon

cascadeart.com.au

Hyphen — Wodonga Library Gallery

www.hyphenwodonga.com.au

126 Hovell Street,
Wodonga, VIC 3690 [Map 1]
02 6022 9330
Weekdays 10am–6pm,
Weekends 10am–3pm.

Briony Bar, *Tape It!*

7 March–1 June
Tape It!
Briony Barr

Incinerator Gallery

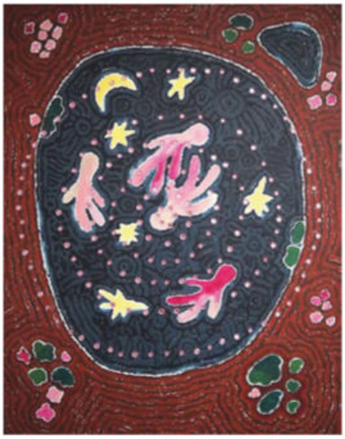
www.incineratorgallery.com.au

180 Holmes Road,
Aberfeldie, VIC 3040 [Map 4]
03 9243 1750
Tue to Sun 11am–4pm.
See our website for latest information.

1 February–8 June
Mother's Little Helpers
Karla Dickens

This exhibition reflects a growing rebellion over the silence and inaction of our country's powerbrokers and general populace towards climate change. These photographs highlight a rebellion often dismissed as inconvenient and calls for protest only taking place through conventional means. Karla Dickens is a Lismore-based Wiradjuri artist. Her multidisciplinary practice brings a dark humour to her unflinching interrogation of subjects such as race, gender and injustice.

12 April–8 June
Big Smart



Arkie Barton, *journey*, 2025, paint, glue and gem stones on canvas.

Curator: Nicholas Currie (Mulunjali and Kuku Yalanji). Artist(s): Ari Mills (Kuku Yalanji Bama and Murrinh Patha), Arkie Barton (Kalkadounga and Bidjai), Dale Collier/Daisy (Wiradjuri and Dharug), Elana Currie (Yugambeh and Kuku Yalanji), E Salmon (Nyikina), Peta Duncan (Meriam), Ricky Baldwin (Gunai/Kurnai), Tarsha Davis (Kuku Yalanji and palawa), and Tristen Harwood (Ngalakgan).

Big Smart is a group exhibition curated by Nicholas Currie (Mulunjali, Kuku Yalanji).

Yvan Passalotti, *Lozziwurm Playground*, 1972 (original design). Adliswil, Switzerland, 1975. Photograph: Heidi-Gantner. Courtesy The Playground Project.

28 June–12 October
The Playground Project Melbourne

The international blockbuster *The Playground Project Melbourne* is taking over the Incinerator Gallery this June - October and is set to delight and inspire all ages. Making its Australian debut in Moonee Valley's Incinerator Gallery, *The Playground Project Melbourne* invites an immersive exploration of creativity, play, and discovery in an urban landscape. The project, realised by guest curator Gabriela Burkhalter and produced with Kunsthalle Zürich, looks back on the rich ideas surrounding playground design from the 1950s to the 1980s. Playground design isn't just child's play – it is an artform.

Curated by Gabriela Burkhalter. Exhibition design by BoardGrove Architects. Produced by Incinerator Gallery. Project Partner: Kunsthalle Zürich. Major Partner: Jellis Craig | Jellis Craig Foundation. Education Partner: Monash University | MADA. Find out more: playgroundproject.com.au.

Ivanhoe Library & Cultural Hub

www.banyule.vic.gov.au/ILCH

Wurundjeri Woi-wurrung Country,
275 Upper Heidelberg Road,
Ivanhoe, VIC 3079 [Map 4]
03 9490 4222

3 May–22 June
The 2025 Banyule Art Salon

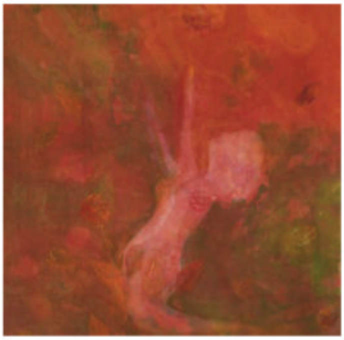
Banyule's biggest community art exhibition. This year, in celebration of our local heritage, the community was invited to create artworks that responded to, or are inspired by the Heidelberg School of art. The Heidelberg School was the first significant colonial art movement in Australia, so named because a group of artists set up an outdoor painting camp in the area, capturing the raw beauty of the landscape here, alongside impressions of early settler life. Opening event, Friday 2 May, 6.30pm–8.30pm.

Until 11 May
Loft 275:
Colours of the Soul
Paris Pinky (Jirvand)

A collection of abstract cubist paintings that capture the emotions, energy, and essence of human experience. Inspired by nature, diverse people, and Australian wildlife.

21 May–15 June
De Espinas y Flores
(Of Thorns and Flowers)
Iaki Vallejo

Through a series of evocative works, Iaki Vallejo delves into themes of identity, inclusion, resilience, women's rights, and the environment, while also reflecting on our connection to a higher power and the eternal nature of the soul. Opening, Thursday 22 May, 6pm–8pm.



Iaki Vallejo, *La Luz Conoce el Camino, Light Knows the way*, 2025, detail.

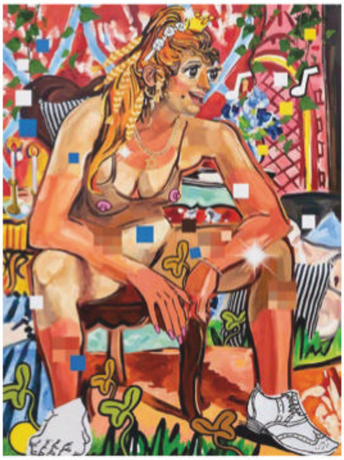
19 June–13 July
Still TAM
Thou Art Mum

Join us in taking a closer look at the everyday. An exhibition that explores the still life. Thou Art Mum (TAM) is a group of female artists who come together to make art and support each other among the busyness of being mothers. *Still TAM* expresses their take on still life in a busy world.

Jewish Museum of Australia

www.jewishmuseum.com.au

Boonwurrung Country,
26 Alma Road,
St Kilda, VIC 3182 [Map 6]
03 8534 3600
Tue to Fri 10am—5pm,
Sun 10am—5pm.
Closed on Jewish & public holidays.



Allison Zuckerman, *Day of Rest,* 2024.

1 May—27 July
Chutzpah: Spirit. Recollection. Self
Nina Sanadze, Ori Gersht, Inbal Nissim, Elinor Sahm, Hedy Ritterman, Stephania Windholz Leigh, Joel Mesler, Allison Zuckermann, Jordy Kerwick, Navot Miller.

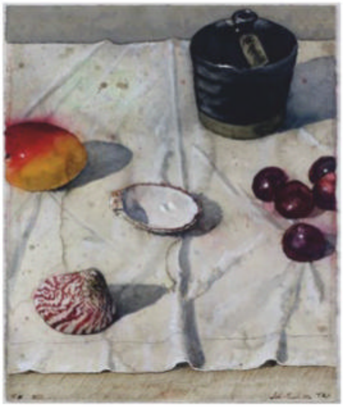
Mark Raphael Baker, *Paris, France*, 1987.

1 April—6 July
The Things You Cannot See: Photography of Mark Raphael Baker

Kelli Lundberg Art

www.kellilundberg.art

545 Mornington-Tyabb Road,
Moorooduc, 3933 VIC [Map 1]
Mon 10am—4pm, Tues closed,
Weds to Sat 10am—4pm,
Sun 11am—3pm.
See our website for latest information.



Thornton Walker, *Scattered still life with mango*, 2024, water, ink and gouache on paper, 76 x 57 cm.

9 April—18 May
Still(life)
Group show
New works by Thornton Walker, John Gibson and Lorraine Biggs.

Ben Sheers, *Cocktail,* 2024, acrylic lacquer (automotive paint), MDF 26.5 x 30 x 16 cm.

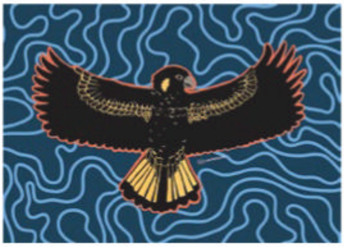
21 May—29 June
Objekt(s)
Ben Sheers

Kingston Arts

www.kingstonarts.com.au

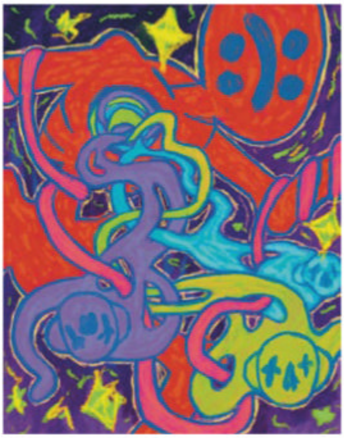
Boonwurrung Country,
G1 & G2 Artspaces
Kingston Arts Centre,
979-985 Nepean Highway
Moorabbin, VIC 3189 [Map 4]
03 9556 4440
Mon to Fri 10am—4.30pm,
Sat 11am – 4pm.
Free admission.

G3 Artspace, Shirley Burke Theatre,
64 Parkers Road,
Parkdale, VIC 3195
Wed to Sat 11am—4pm,
Sat 12pm—5pm.
Free admission.
See our website for latest information.



Madi (Ghostgum), *The rain and the sun*, 2024, digital print.

30 April—7 June
Memory, Time and Country
ENOKi (Darcy McConnell), Madi (Ghostgum), Savi Ross



ENOKi (Darcy McConnell), *Strung Out (Part 2)*, 2025, digital image.

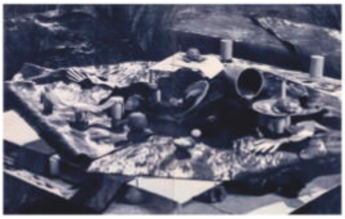
30 April—7 June
Outdoor Video Projection as part of Memory, time and Country
ENOKi (Darcy McConnell)

28 March—17 May
Plastic Problems
Bayley Arts artists and environmental activist and artist Carolyn Cardinet.

La Trobe Art Institute

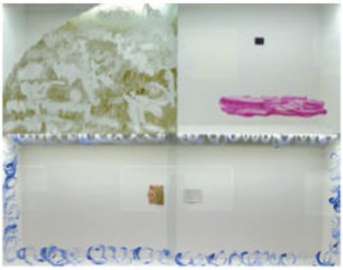
www.latrobe.edu.au/art-institute

121 View Street,
Djadjawurung Country,
Bendigo, VIC 3550 [Map 8]
03 5444 7272
Tue to Fri, 10am—5pm,
Sat and Sun 12noon—5pm,
Mon by appointment.



James Barth, *Heap*, 2022. Courtesy of the artist and Milani Gallery, Brisbane.

22 May–10 August
Unbecoming
James Barth, Neve Curnow, Alicia Frankovich, Matthew Harris, Yvette James, Callum McGrath and Keemon Williams
Guest curated by Tim Riley Walsh.



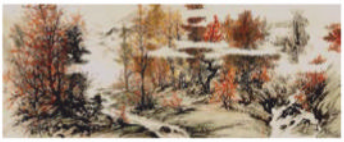
Renee Cosgrave and Merryn Lloyd, *Merryn Then Renee*, 2011. Photograph: Adam John Cullen.

22 January–20 July
Much like cooking a meal
Biannual façade commission
Renee Cosgrave and Merryn Lloyd.

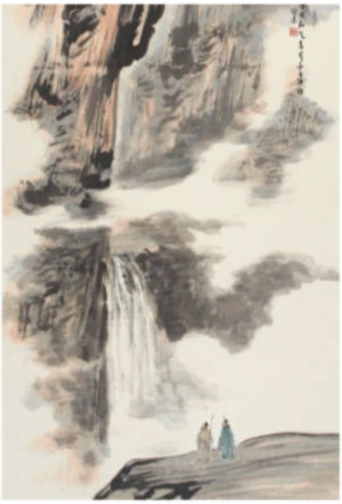
Lauraine Diggins Fine Art

www.diggins.com.au

Boonwurrung Country,
5 Malakoff Street,
North Caulfield, VIC 3161 [Map 6]
03 9509 9855
Tue to Fri 10am–6pm.
Other times by appointment.



Guanting Li, *Autumn Charms.*



Guanting Li, *Lofty Mountain and Flowing Wate,* (detail).

May
Harmonies
Guanting Li

Lauraine Diggins Fine Art is pleased to present a survey exhibition of paintings by Guanting Li. *Harmonies* brings together a selection of figurative and landscape works inspired by both Chinese and Western art traditions and experiences. These atmospheric paintings ask the viewer to spend time, to quietly consider and contemplate the depictions of transcendent harmony. We find a connection between heaven and earth, an other worldly realm, particularly in the works where the human figure is rendered as an almost insignificant spectator to the majesty of nature. Other works celebrate flora and fauna in a more straightforward style—birds in a nest, koalas in a tree, the colour of autumn leaves, streams running over rocks – perceptive observations of the harmonious beauty of landscape. Mr Li also depicts figures, often in traditional Chinese costume, building a peaceful relationship between groups of figures or their surrounds.

From 14 June
Fu Hong

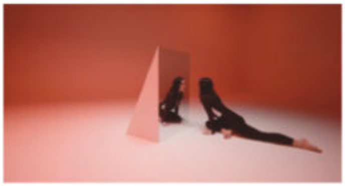
1 May—4 May
AAADA Fair
Malvern Town Hall

29 May—1 June
The Sydney Fair
Randwick Racecourse

Latrobe Regional Gallery

www.latroberegionalgallery.com

Gunaikurnai Nation,
138 Commercial Road,
Morwell, VIC 3840 [Map 1]
03 5128 5700
Open daily 10am–4pm.



Amrita Hepi, *Scripture for a smoke screen Episode 1: dolphin house,* 2022, dual-channel video installation. Commissioned by ACMI and Samstag Museum of Art, University of South Australia. Courtesy of the artist and Anna Schwartz Gallery.

17 March—15 June
Interfacial Intimacies
Bruno Booth, Amrita Hepi, Léuli Eshrāghi, Bhenji Ra, Aleks Danko, Cassie Sullivan, Georgia Morgan, Cigdem Aydemir, David Rosetzky, and Shea Kirk.

Interfacial Intimacies is an exhibition curated by Caine Chennatt, developed by the Plimsoll Gallery and toured by Contemporary Art Tasmania. The Plimsoll Gallery is supported by the University of Tasmania. Contemporary Art Tasmania is assisted by the Australian Government through Creative Australia, its principal arts funding and advisory body, and is supported by Arts Tasmania. This project has been assisted by the Australian Government's Visions of Australia program and by the Contemporary Art Tasmania Exhibition Development Fund.

Liminal Gallery + Lab

www.liminalgalleryandlab.com

Djilang, 64-66 Ryrie St,
Geelong VIC 3220 [Map 1]
Wed to Fri 10am–3pm,
Sat 11am–2pm.
See our website for latest information.

Nick Martin, *Tina Turner.*

31 May—21 June
Moments in Time
Nick Martin

Linden New Art

www.lindenarts.org

Bunurong Boon Wurrung Country,
26 Acland Street,
St Kilda, VIC 3182 [Map 6]
03 9534 0099
Tue to Sun 11am–4pm.

15 February—18 May
Bernhard Sachs: After History
Bernhard Sachs (1954-2022)

Lane Cormick, *Untitled*, 2011, periormance, paint, cigarettes, photocopies, Bus Projects. Photograph: Warwick Baker.

COLLINGWOOD
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A space for art

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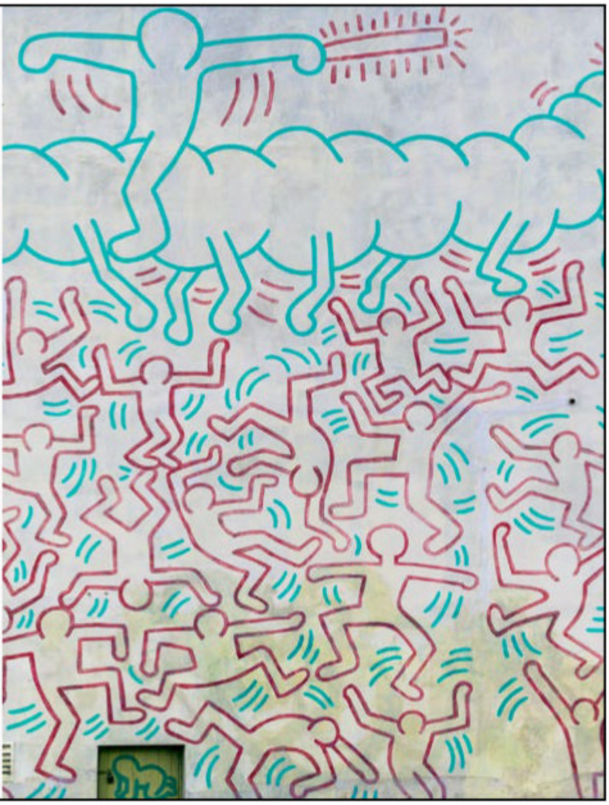
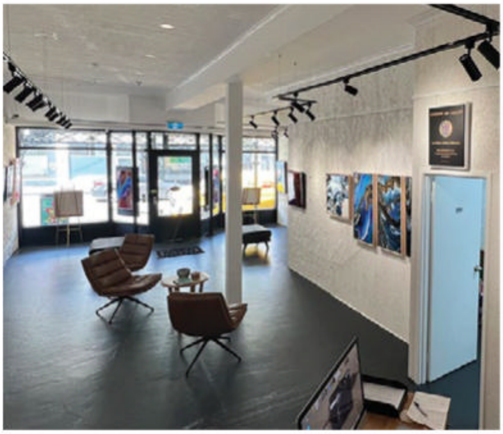
CY Venue

CY Space

bookings + enquiries
collingwoodyards.org/venues
enquiries@collingwoodyards.org



collingwoodyards.org/venues



Roberson Art Gallery
RobersonArtGallery.com.au
43 Bridge Road, Richmond VIC 3121
0417 863 147
Mon and Tues by appt, Wed to Fri 10am–4pm,
Sat and Sun 10am–6pm.

OMNUS
Picture Framing

409 Gore Street
Fitzroy, VIC, 3065.

PH: +61 03 9419 2226
E: omnus@hfaw.com

Instagram I Facebook
@omnusframes

www.omnusframing.com.au

robersonartgallery.com.au

omnusframing.com.au

Linden New Art continued...

29 May—24 August
Smoking Will Never Die But You Will
Lane Cormick

Kristian Häggblom, *Nihon: Hole in a Fence*, 2006, 104 x 130 cm. Courtesy of the artist.

8 May—8 June
Some Confused Men
Kristian Häggblom

McClelland Gallery + Sculpture Park

www.mcclelland.org.au

Bunurong Country,
390 McClelland Drive,
Langwarrin, VIC 3910 [Map 4]
03 9789 1671
Wed to Sun 10am—5pm.

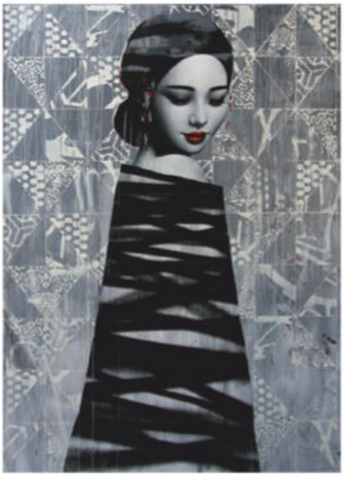
Current/Teho Ropeyarn (installation view), 8 March to 15 June 2025 McClelland Sculpture Park + Gallery. Photograph: Christian Capurro.

8 March—15 June
Current / Teho Ropeyarn
Since bipotaim—the Torres Strait Creole word meaning 'before time'— oral histories have been one of the main ways that Indigenous people have ensured that important traditional knowledge is not lost. For Teho Ropeyarn, of the Angkamuthi and Yadhaykanu clans which settled Injinoo in Western Cape York, that vehicle for the safeguarding of tradition is printmaking.

Lennox St. Gallery

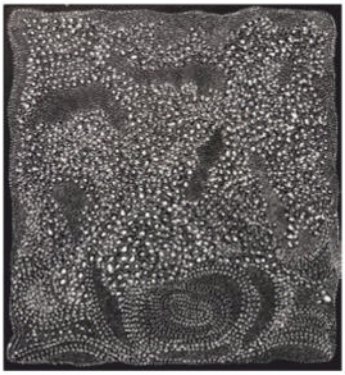
www.lennoxst.gallery

Wurundjeri Woiwurrung Country,
322-324 Lennox Street,
Richmond, VIC 3121 [Map 6]
03 9429 2452
Tue to Fri 11am—6pm,
Sat 11am—5pm.



HUSH, *Sacred Cipher*, 2025, acrylic paint, spray paint on canvas, 195 x 130 cm.

1 May—31 May
Sacred Cipher
HUSH



Jorna Newberry, *Ngintaka - Perentie*, 2021, synthetic polymer on linen, 71 x 66 cm.

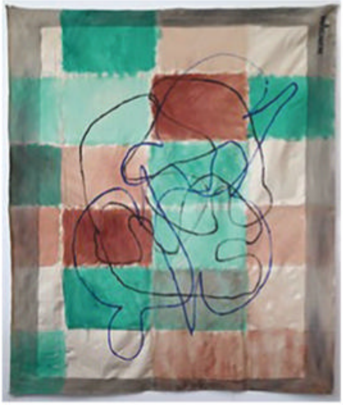
2 June—31 June
Jorna Newberry: A retrospective

Mary Cherry Contemporary

www.marycherry.com.au

126 Rupert Steet,
Collingwood, VIC 3066 [Map 3]
Thur to Sat 12noon—5pm,
or by appointment.

15 May—7 June
Mèo/Mèo
Melissa Nguyen
Mèo/Mèo explores the relationship between copy and original through a culturally fragmented lens. Drawing on imagery and iconography from a recent trip to Vietnam, Nguyen interrogates Western depictions of her ancestral homeland while confronting her own diasporic gaze. This body of work challenges notions of authenticity, cultural ownership, and the uneasy line between homage and exploitation in artistic practice.



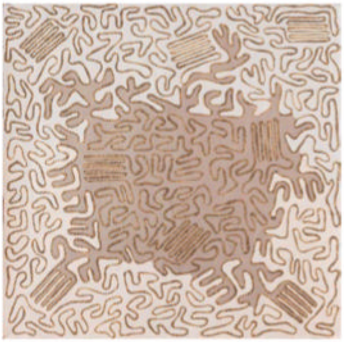
David M Thomas, *Sacred Heart Number 1*, 2024, acrylic paint and ink on canvas, 173 x 153 cm.

12 June—5 July
Phenomenal Matter
Anne-Marie May, Ebony Maurice-Wilmott, Elizabeth Pulie, David M Thomas
Phenomenal Matter invites an encounter with material as an event of perception, where art-making becomes a field of expanded consciousness, bridging the visible and the invisible, the given and the intuited. Anne-Marie May appears courtesy of Sutton Gallery.

Manningham Art Gallery

www.manningham.vic.gov.au/gallery

Wurundjeri Country,
Manningham City Square (MC²),
687 Doncaster Road,
Doncaster, VIC 3108 [Map 4]
03 9840 9367
Wed to Sat 11am—4pm.



Adrian Jurra Tjungurrayi, *YUNALA*, 2024, polymer paint on linen, 91 x 91 cm. Image courtesy of the Artist, Papunya Tula Artists and Alcaston Art Gallery.

3 May—12 July
Painted Country

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CURATED BY
DAVID SEQUEIRA

29 MARCH – 20 JULY
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The Netherlands, *Flowerpiece* late 17th century (detail), oil on canvas, 70.4 x 54.6 cm, National Gallery of Victoria, Melbourne. Gift of Mr Norton E. Grimwade in memory of his wife Mrs Norton E. Grimwade, 1945

bunjilplace.com.au

Manningham Art Gallery continued...

Nellie Ngampa Coulthard, Brenda Napaltjarri, Clara Napurrula, Rene Sundown and Adrian Jurra Tjungurrayi.

Painted Country presents the work of five Australian First Nations artists - Nellie Ngampa Coulthard, Brenda Napaltjarri, Clara Napurrula, Rene Sundown and Adrian Jurra Tjungurrayi. Drawing upon their rich artistic, cultural, and ancestral knowledge, each artist paints unique depictions of Country, refracted through memory and lived experience. With special thanks to the Artists; Iwantja Arts, South Australia; Papunya Tula Artists, Northern Territory; and Alcaston Gallery, Melbourne, who partnered with Manningham Art Gallery to curate this major exhibition.

Melbourne Holocaust Museum

www.mhm.org.au

13 Selwyn Street,
Elsternwick, VIC 3185 [Map 4]
03 9528 1985
Tues, Wed, Thurs, Fri & Sun
10am—5pm.

Australian artist Sidney Nolan, taken by Albert Tucker. State Library of Victoria.

1 May—29 June
Aftershocks: Nolan and the Holocaust

In a rare and haunting exhibition, the Melbourne Holocaust Museum presents *Aftershocks: Nolan and the Holocaust*, a deeply personal and previously unseen body of work by one of Australia's most iconic artists—Sidney Nolan.

On Victorian display for the first time, the exhibition features 56 powerful works, including 45 confronting portrayals of Auschwitz, four pieces exploring the Ravensbrück women's camp, and seven abstract works where Eichmann's spectral figure emerges. This is also the first time Nolan's Ravensbrück series has ever been publicly exhibited.

Mildura Arts Centre

www.milduraartscentre.com.au

Latji Latji Country,
199 Cureton Avenue,
Mildura, VIC 3500 [Map 1]
03 5018 8330
Open daily 10am—4pm.

30 May—27 July
Life and Place
Mandy Collins and John Turner

30 May—27 July
A Love Language
Jacklyn Foster

A Love Language, a solo exhibition by local artist Jacklyn Foster, explores the deep connections forged through food, cooking, and shared meals.

Ian Alderman, *#Flanders 6950*, 2018. Digital photographic print on archival paper.

9 May—13 July
Recovering the Past
Ian Alderman

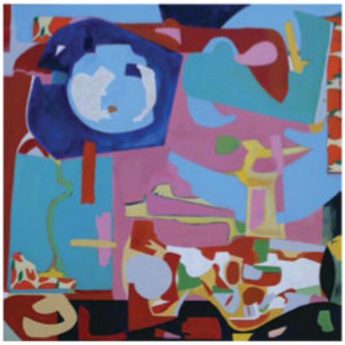
Recovering the Past is a unique photographic exhibition by London based artist Ian Alderman. This exhibition brings together two separate groups of men with origins a century apart, united through conflict. The first group is the men of the Australian Imperial Force (AIF) who fought in Flanders in some of the worst battles of The Great War. The second group is the Belgian men who continue the ongoing bomb disposal efforts on the same former battlefields today.

9 May—13 July
Woven Narratives
Mildura Arts Centre Collection.

11 April—15 June
Walking on Sunraysia
John Falcon

"Walking on the land of Sunraysia, Latji Latji, and Barkinji Country, I am deeply connected to the flora and fauna around me. Each bird, reptile, tree, and animal carries a story, offering beauty and abundance." – John Falcon.

4 April—25 May
Chapter 5 (Mallee Parley)
Aaron Bailey



Nicola McClelland, *Alight*, 2024, acrylic paint and mixed media on canvas.

Chapter 5 (Mallee Parley) delves into the core themes of interconnectedness between land, self, and humanity.

4 April—25 May
Alight
Nicola McClelland

Nicola McClelland relocated to Mildura/Latji Latji Country on the banks of the Murray River in 2021. Her daily walks along the river under the endless blue sky activate new ways of seeing in an environment filled with movement, colour and light. In her studio, specific observations, drawings and photographs of river life form the initial layers of these paintings.

Monash University Museum of Art | MUMA

www.monash.edu/muma

Boonwurrung/Bunurong Country,
Ground Floor, Building F,
Monash University, Caulfield Campus,
900 Dandenong Road,
Caulfield East, VIC 3145 [Map 4]
03 9905 4360
Tue to Fri 10am—5pm, Sat 12—5pm.
Closed Sun, Mon by appointment.
Free entry.

Stolon Press, *in or as if in a deep sleep*, process image, 2025. Courtesy of the artists.

8 May—5 July
Stolon Press: Flat earth
Stolon Press, Khaled Sabsabi, Elisa Taber

Jen Berean, Callum Morton, Linda Tegg, Monash Art Projects, *The Birds*, Installation view, 2024, Ian Potter Sculpture Court, Monash University Museum of Art, Naarm/Melbourne. Courtesy of the artists.

2025
Ian Potter Sculpture Commission: The Birds
Jen Berean, Callum Morton, Linda Tegg

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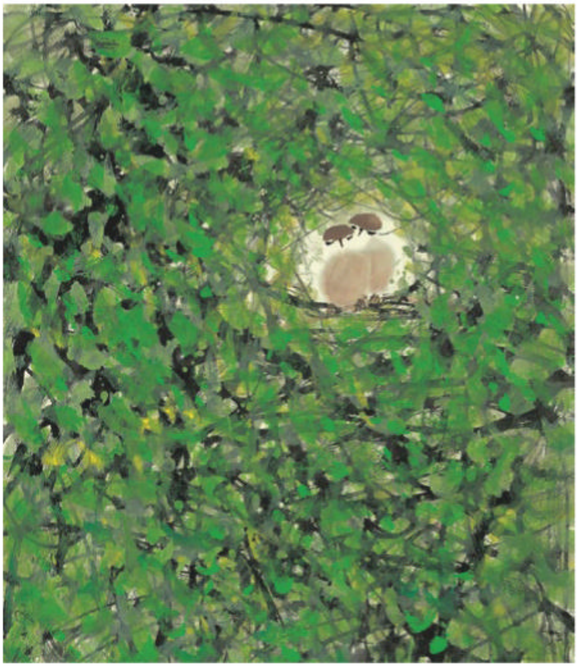
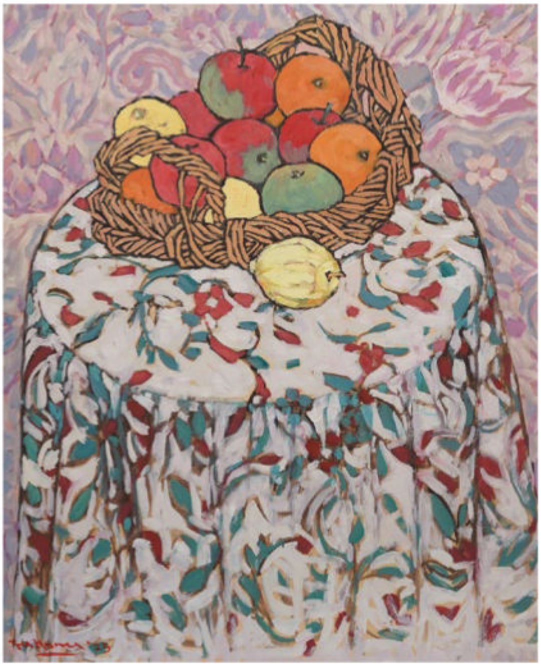
MAY — *Guanting Li: Harmonies*

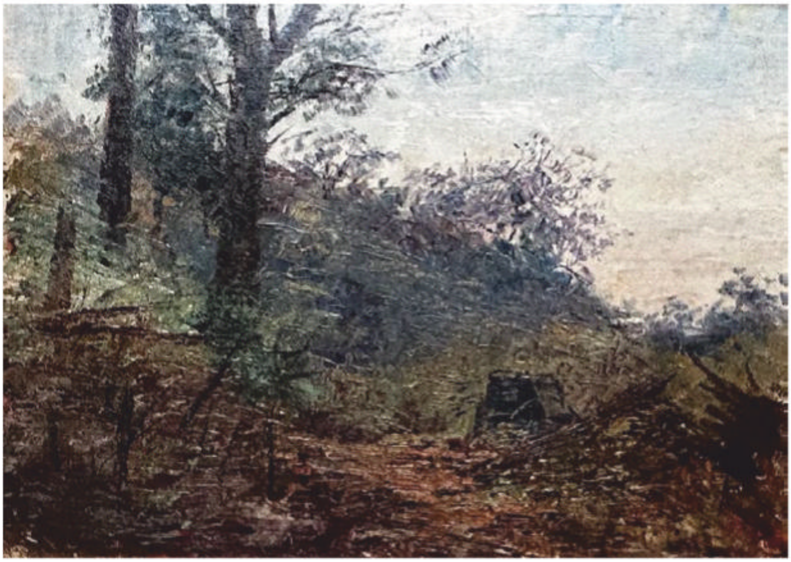


Guanting Li, *Beloved Nests,* 2008, colour ink on rice paper, 60 x 40 cm.

JUNE — *Fu Hong*



Fu Hong, *Fruit Basket,* 2025, oil on board, 98 x 82 cm.



Frederick McCubbin, *The Clearing,* c.1910, oil on artist board, 25 x 34 cm.

Exhibiting at the
AAADA Melbourne Fair
Malvern Town Hall,
1 May – 4 May

and **The Sydney Fair**
Randwick Racecourse,
31 May – 4 June

Boonwurrung Country
5 Malakoff Street
North Caulfield VIC 3161

Tel: 03 9509 9855
Email: ausart@diggins.com.au
Web: diggins.com.au

Gallery & Exhibition Hours:
Tues – Friday 10 am – 6 pm
other times by appointment

diggins.com.au

Museum of Australian Photography (MAPh)

www.maph.org.au

Wurundjeri Woi Wurrung
and Bunurong Country,
860 Ferntree Gully Road,
Wheelers Hill, VIC 3150 [Map 4]
03 8544 0500
Tue to Fri 10am–5pm,
Sat & Sun 10am–4pm. Free entry.
See our website for latest information.

Peter Milne, *Rowland S Howard,* 1977, pigment ink-jet print. Museum of Australian Photography, City of Monash Collection. Donated by Helen Frajman, 2023. Courtesy of the artist and M.33 (Melbourne).

1 March—25 May
The basement: photography from Prahran College (1968–1981)

The basement brings to light rare vintage prints from the 1960s through to the early 1980s, key archival ephemera and folio work – from students and teachers of the College's Diploma of Art & Design (Photography). With close to 60 artists, including Carol Jerrems, Bill Henson, Nanette Carter, Rod McNicol, Polly Borland, Peter Milne and many others.

OUR LAND, OUR LIFE!

Brenda L CROFT, *Eddy Avenue, Invasion Day, Long March of Freedom, Justice and Hope, 26 January 1988,* 1988, gelatin silver print. Museum of Australian Photography, City of Monash Collection, donated through the Australian Government's Cultural Gifts Program by the artist in memory of Joseph Croft 2009. Courtesy of the artist and Niagara Galleries (Melbourne).

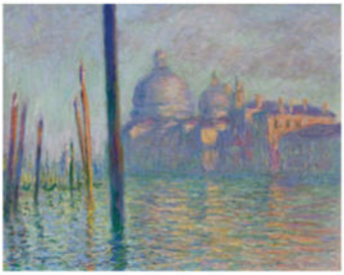
10 June—31 August
Protest is a creative act: Australian women photographers 1975–2025

A major group exhibition curated by Kelly Gellatly and Angela Connor, MAPh senior curator, exhibiting 20th- and 21st-century women artists and aligning with the 50th anniversary of International Women's Year.

National Gallery of Victoria— NGV International

www.ngv.vic.gov.au

Wurundjeri Woi-Wurrung Country,
180 St Kilda Road,
Melbourne, VIC 3004 [Map 2]
03 8620 2222
Open daily 10am–5pm.
See our website for latest information.



Claude Monet, French 1840–1926, *Grand Canal, Venice* 1908, oil on canvas, 73.7 x 92.4 cm, Museum of Fine Arts, Boston, Bequest of Alexander Cochrane. Photograph © Museum of Fine Arts, Boston. All Rights Reserved.

6 June—5 October
French Impressionism

6 June—5 October
Plans for the Planet: Olaf Breuning for Kids

Japanese, *Uchikake Furisode wedding kimono with pine, bamboo, plum, and cranes,* early–mid 19th century, satin silk, shibori tie dyeing, embroidery, gold thread, 177.5 cm (centre back) 131.0 cm (cuff to cuff), National Gallery of Victoria, Melbourne, Purchased with funds donated by Michael and Emily Tong, 2024.

4 June—5 October
Kimono

13 November 2024—20 July
2024 NGV Architecture Commission: Home Truth by Breathe

16 May—18 May
Melbourne Art Book Fair

National Gallery of Victoria—The Ian Potter Centre: NGV Australia

www.ngv.vic.gov.au

Wurundjeri Woi-Wurrung Country,
Federation Square,
corner Russell and Flinders streets,
Melbourne, VIC 3000 [Map 2]
03 8620 2222
Open daily 10am–5pm.
See our website for latest information.

1 November 2024—20 July
Cats & Dogs

Installation view of *Top Arts 2025* on display from 14 March—20 July 2025, The Ian Potter Centre: NGV Australia, Melbourne. Photograph: Tobias Titz.

14 March—20 July
Top Arts 2025

Martin Grant, Paris (manufacturer), Martin Grant (designer), *Look 1 2020, pre-fall,* 2020. Model: Eugenia Mandzhieva, Image courtesy of Martin Grant.

28 March—26 January 2026
Martin Grant

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Wurrdha Marra

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Bark Salon

NILLUMBIK PRIZE CONTEMPORARY ART 2025

FINALIST EXHIBITION

Georgia Banks, Pia Coetsee, Emma Coulter, Lana de Jager, Lada Dedić, Chelle Destefano, Makeda Duong, Megan Evans, Mark Forbes, Phillip George, Tim Gregory, Petrina Hicks, Nicholas Hubicki, Virginia Keft, Janetta Kerr-Grant, Jenna Lee, Warren Lee, Arrayah Loynd, Donna Marcus, Kori Miles, Ezz Monem, Marisa Mu, Jamie Mumford, Serena Pinday, Kenny Pittock, Susan Reddrop, Britt Salt, Amy Schleif, Jacqui Shelton, Sia Smyth, Katie Stackhouse, Meagan Streader, Isabel Trufas, Jen Valender.

FREE ENTRY

Friday 4 April - Sunday 25 May
Montsalvat, 7 Hillcrest Ave, Eltham

Montsalvat

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The Green Wedge Shire

One Star Gallery

www.instagram.com/onestarlounge

301-303 Victoria Street,
West Melbourne, 3003 [Map 4]
0432 357 537
Thu to Fri, 3pm–7pm,
Sat 1pm–7pm, Sun 1pm–5pm.

1 May—18 May
Arbitrary Paintings
Matthew Simpson

22 May—1 June
Bela Lugosi and the Plot Twisters

A group show organised by
Dr. Elvis Richardson.
This is an exhibition formed at the collapse of certainty and dread, reflecting on the inevitability of mortality and the ways we mythologise and fear death and absence as omni-present.

1 June—15 June
Naturally Naarm
Rhonda Dredge and a collective of
One Star artists.

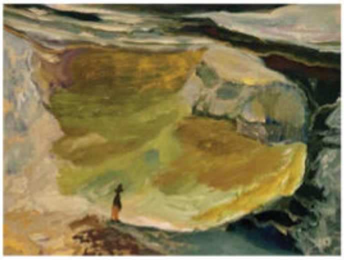
Melbourne as a city has a geography that predates colonial times. The clash between then and now is not just about a pretty landscape. It's time to engage with more abstract notions of place.

19 June—29 June
The Painting Postie
Roger Settle

OTOMYS

www.otomys.com

424 Malvern Road,
Prahran, VIC 3181 [Map 6]
Tue to Fri 10am–5pm.
info@otomys.com



Meg Walters.

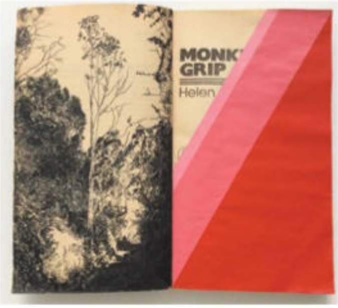
15 May—30 May
Un (Tethered)
Meg Walters

Feeling a sense of attachment to a place is a human condition, and over the centuries we are now more removed from living locally than in the history of mankind. *Un (Tethered)* by Meg Walters, distils this global dilemma by exploring both migration and the environmental havoc caused by the production of synthetic polymers. Born and raised on the Islands of Bermuda and now living on the East Coast of Australia, Meg Walters is emerging as a significant multi-disciplinary artist who understands the power of attachment and isolation. A collection of biomorphic designs draw attention to the world we want by highlighting the affliction caused by ghost nets in the Northern Oceans of Australia and the Sargasso Sea in Bermuda, whilst a twist on her paintings explore her experience of floating between places; between worlds. Opening 15 May, 5.30– 8pm.

Parallel Projects

www.the-art-room.com.au/parallel-projects

138 Cowper Street,
Footscray, Naarm, VIC 3011 [Map 4]
Mon to Wed, Fri to Sat,
10am–3pm.



Chris Humphries, *Monkey Grip*, pen and paint on paper, 20 x 26 cm, 2020.

22 April—30 May
Ruralurbanworld II
Chris Humphries, Vin Ryan,
Dominic White

In 1998, artists Chris Humphries, Vin Ryan and Dominic White, held an exhibition titled *Ruralurbanworld*, exploring storytelling and landscape. *Ruralurbanworld II* is a revisiting of that theme with the benefit of everything that has happened in between.

Godwin Bradbeer, *South Pole*, blackboard and mixed media.

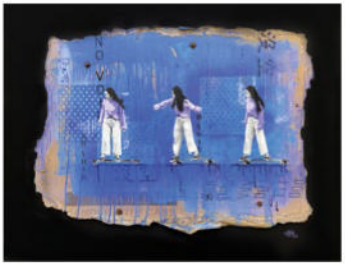
7 June—4 July
Tabula Rasa
Godwin Bradbeer

Godwin Bradbeer lived in Broadmeadows from 1955 to 1964, and in 2010, he revisited his former primary school, discovering it abandoned and vandalised before its demolition. Amid the ruins, he uncovered 145 old blackboards - fragments of the past. These chalkboards, each marked with traces of history and memory, have become symbols of beauty, minimalism, and authenticity. They explore themes of authorship, anonymity, and the passage of time.

PG Gallery

www.pggallery.com.au

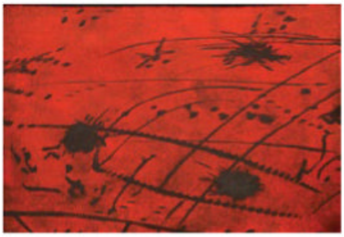
Naarm, 227 Brunswick Street,
Fitzroy, VIC 3065 [Map 3]
03 9417 7087
Tue to Fri 10am–5.30pm,
Sat 11am–5pm.



VKM, *No Void*, 2021, aerosol & mixed media on cardboard and canvas, 94 x 125 cm.

29 April—10 May
Urban Glide
VKM

This collection by VKM explores the energy and movement of urban skate culture through a fusion of photography and hand-cut stencil paintings. The works on cardboard, linen and handmade paper incorporate aerosol, acrylic and ink. Themes of fluidity, community, determination, diversity, and personal growth are explored through the silhouette of the skater.



Rachel Joy, detail of angle grinder etching, 2017, 350 x 80 cm, 27 panels total.

20 May—31 May
Poetics of Relation
Rachel Joy

"My abstract work employs poetics; the expression of emotion through colour, form and mark-making and process to explore ideas. Beneath that lies a web of questions and an avid curiosity about our world and the interconnected nature of all things. The works in *Poetics of Relation* ask questions about the nature of human

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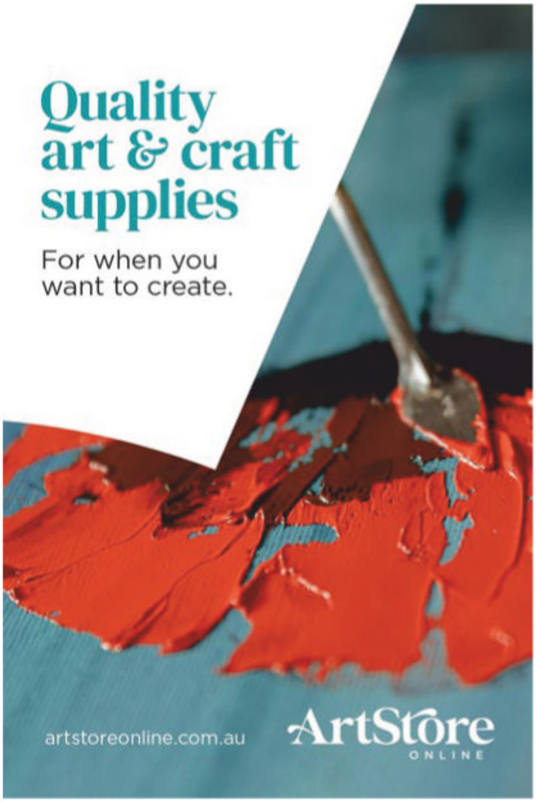
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PG Gallery continued...

relationships. It is primarily concerned with investigating the conditions needed for building successful personal relationships including friendships, creative relationships and partnerships of all kinds it also asks how we can be in relation with others with whom we share little in common but our shared humanity. In a time of global fracture, violence and uncertainty the importance of developing an ethic of care for others is more important than ever if we are to find a way to build communities where no one is left behind. Thinkers I engaged with while making these works included Hannah Arendt, Edouard Glissant, bell hooks, Emmanuel Levinas, Audrey Lorde and Fred Moton. Musicians who fed my creative process included Alice Coltrane, Meshell Ndegocello, Sun Ra & His Arkestra, Herbie Hancock, Miles Davis and more." Rachel Joy.

Platform Arts

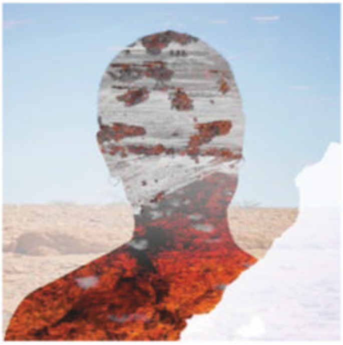
www.platformarts.org.au

Wadawurrung Country,
60 Little Malop Street, Cnr
Gheringhap and Little Malop
Streets, Geelong, VIC 3220 [Map 1]
03 5224 2815
Mon to Fri 9.30am–4.30pm.
See our website for current weekend
hours and for latest information.

Jody Haines, *A cloak to disrupt,* 2023.

10 May–11 July
Refusal and Futurity

Curated by Jody Haines, *Refusal and Futurity* is an exhibition of contemporary women's self-portraiture (or humans who identify as women) and how they use lens-based media as a tool and mechanism to subvert the colonial, western, and patriarchal gaze. Given the long history of stereotyping and othering embedded within photomedia, with it being indexical and representational (Barthes 1977; Barthes 1981); honorific and repressive (Sekula 1986); gendered and imperial (Azoulay 2011; 2019; Sontag 1977), *Refusal and Futurity* explores how seven women use this problematic frame as a beautiful tool of subversion. Featuring Eddie Abd, Hayley Millar Baker, Amy Carkeek, Jody Haines, Pia Johnson, Clare Rae, and Jahkarli Felicitas Romanis. The free opening event runs from 5pm to 7.30pm on Friday, May 10. Platform Arts is a contemporary arts space supported by the City of Greater Geelong, Creative Victoria, and Creative Australia. For more information, visit: www.platformarts.org.au | IG & FB: @platformartsgeelong

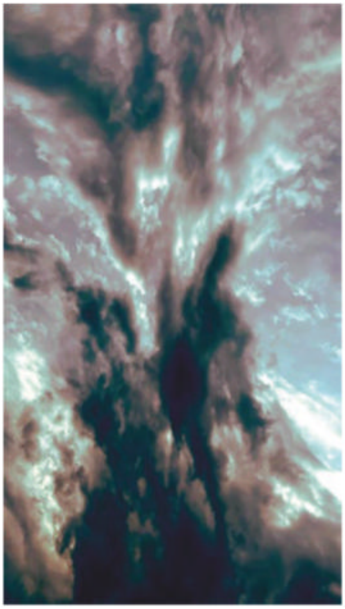


Jahkarli Felicitas Romanis, *Burnt,* 2019.

Project8 Gallery

www.project8.gallery

Wurundjeri Country
Level 2, 417 Collins Street,
Melbourne, VIC 3000 [Map 2]
03 9380 8888
Wed to Sat 11am–5pm.
See our website for latest information.



The Ghosts of Nothing, *Sounds of Clouds (Warped Light Series)*, 2024-25.

project8 is a contemporary art space in Melbourne's CBD committed to expanding aesthetic languages of speculative poetic and material innovation through curated exhibitions and related events.

project8 foregrounds the multimodal languages of contemporary art to experientially deemphasise differences and contestations grounded in conventional language, politics and culture.

project8 promotes exchange, collaboration and partnerships between Australian, Chinese and international artists, researchers and communities actively engaged in contemporary art and discourse.

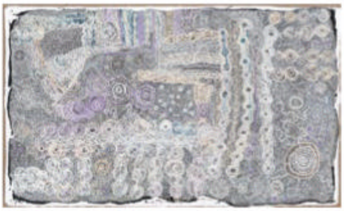
17 May–28 June
Sounds of Clouds
The Ghosts of Nothing (aka Sean Lowry and Ilmar Taimre). Curated by Cūrā8 (Kim Donaldson).

Sounds of Clouds is a new project orbiting around a feature-length film and original soundtrack, premiering at the exhibition opening on 16 May 2025 (6–8pm). Expanding on the band-as-art-entity concept, *The Ghosts of Nothing* integrate painting, photography, objects, and limited-edition artifacts to create a malleable, otherworldly universe. While a subtle narrative thread emerges, the time and place remain ambiguous—cloudscapes merge and hover, evoking an uncanny mix of the hauntingly familiar and the profoundly alien.

Potter Museum of Art

www.potter-museum.unimelb.edu.au

Cnr Swanston Street
and Masson Road,
Parkville, VIC 3052 [Map 5]
03 8344 5148
Tues to Sat, 11am–5pm.



Betty Muffler (Pitjantjatjara, born 1945), and Maringka Burton (Pitjantjatjara, born 1950), *Ngangkari Ngura (Healing Country),* 2022, synthetic polymer paint on linen, 300 x 500 cm. The University of Melbourne Art Collection.

30 May–22 November
65,000 Years: A Short History of Australian Art

Revealing the importance and brilliance of Aboriginal and Torres Strait Islander art and knowledge while confronting the brutality of Australia's colonial history. The exhibition features more than 450 works, including rarely seen Indigenous works of art and cultural objects from the University of Melbourne's collections.

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Creswick, VIC 3363 [Map 1]
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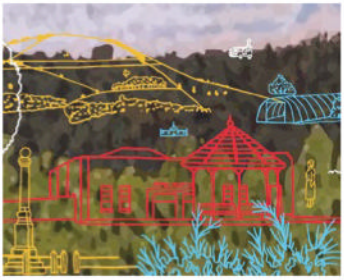
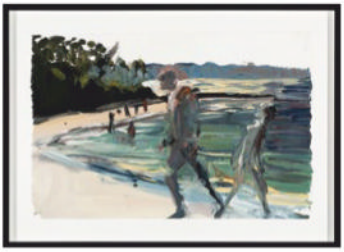
Daily 10am–5pm.
See our website for latest information.



My Creswick Sketchbook, installation (detail), 2025, RACV Goldfields Resort.

22 March–1 June
ArtHouse, RACV Goldfields Resort:
My Creswick Sketchbook
Victor Litherland

Inspired by Creswick artist Victor Litherland's practice of setting up his easel on the streets of Creswick and painting the buildings, trees and people of the town. Pick up a pencil to complete your own sketch of the lovely surrounds.



Euan Macleod, *Murray's Beach,* 2010, Gouache on paper, 70 x 50 cm. Photograph: Christian Capurro. Courtesy the artist and Niagara Galleries, RACV Art Collection.

22 March–1 June
Goldfields Gallery, RACV Goldfields Resort:
Coast to Coast: Autio, Macleod & Nelson
Narelle Autio, Euan Macleod,
Catherine Nelson

Highlighting three outstanding RACV Collection artists: Narelle Autio, Euan Macleod and Catherine Nelson who explore coastal regions across Australia. These paintings and photographs capture Australian coastal life, while also showcasing the breadth of the RACV Collection.

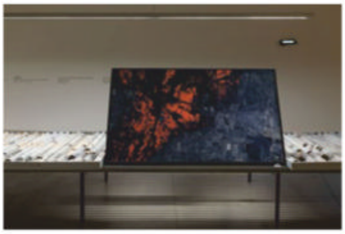
8 March–1 June
RACV Inverloch Resort:
Digital Dreams, Analog Echoes: Tom Blachford, Collagism & Sam Leach
Tom Blachford, Collagism (Holly-Anne Buck) & Sam Leach

Tom Blachford, Collagism (Holly-Anne Buck), and Sam Leach demonstrate the transformative power of AI, crafting works that resonate with the echoes of the past while dreaming of the possibilities of the future. Explore the surrounds of the Resort to find these artworks.

RMIT Design Hub Gallery

www.designhub.rmit.edu.au

Wurundjeri Country,
Level 2, Building 100, RMIT
University, Corner Victoria
and Swanston Streets,
Carlton, VIC 3053
Entry to Design Hub Gallery via
the Victoria Street forecourt.
Gallery located below street level.
Tue to Fri 11am–5pm,
Sat 12pm–4pm. Free admission.
See our website for latest information.



Simulaa, *Strata Signals,* 2025 (detail), in *Deep Time Real Time,* RMIT Design Hub Gallery, Carlton, 2025. Photo by Christian Capurro.

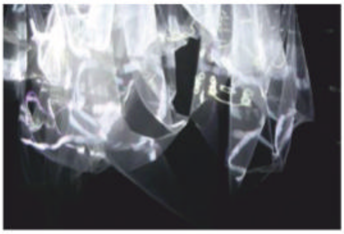
25 February–17 May
Deep Time Real Time
2025 Alastair Swayn Legacy Exhibition. Features creative works and research from Fayen d'Evie, Stuart Geddes and Žiga Testen, Alicia Frankovich, Emma Jackson, Farzin Lotfi-Jam, Nicholas Mangan and Cameron Allan McKean, Joel Sherwood Spring and Simulaa. Creative direction by Fleur Watson. Curated by André Bonnice, Anna Jankovic and Fleur Watson.

Deep Time Real Time explores design's relationship to planetary systems through two opposing time scales – 'deep time' and 'real-time'. The exhibition features an interactive structure containing geological and material samples, alongside time–based creative works curated through the lens of ecology, energy and technology.

RMIT First Site Gallery

www.rmit.edu.au/about/culture/first-site-gallery

Wurundjeri Country,
Storey Hall Basement,
344 Swanston Street,
Melbourne, VIC 3000 [Map 2]
03 9925 1717
Tue to Fri 11am–5pm.
Free admission.
See our website for latest information.



Emily Song, *light and tulle, ink and paper,* 2024. Image courtesy of the artist.

8 April–2 May
Locating in Disarray
Juliette Claire

Inpatient
Tess Hinder

Transformations of energy: drawing in motion
Emily Song

Erin Lam, *Melting* 2024. Image courtesy of the artist.

20 May–13 June
Sensory Clay
Larissa Linnell, Pauline Torrejon

co-elab
Deborah Fisher, Susan Buchanan,
Michelle Stewart

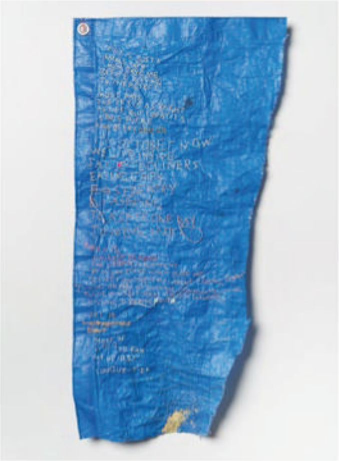
Anarchy in the AI
Brent Leideritz

RMIT Gallery

www.rmitgallery.com

Wurundjeri Country,
344 Swanston Street,
Melbourne, VIC 3000 [Map 5]
03 9925 1717
Tue to Fri 11am–5pm,
Sat 12pm–4pm. Free admission.
See our website for latest information.

RMIT Gallery continued…



Kasia Tons, *Tarpaulin diary*, 2018, cotton, synthetic tarp, paint, hand embroidery, 77.5 x 45 cm (framed). Courtesy of MARS and the artist.

20 February—10 May
PRICK! Needlework Now
Maggie Baxter, Aaron Billings, Jayeeta Chatterjee, Carly Tarkari Dodd, Melinda Harper, Michelle Hamer, Talitha Kennedy, Octora, Louise Rippert, Gurjeet Singh, Louise Saxton, Mien Thao Tran, Kasia Tons and Lisa Walker. Curated by Helen Rayment.

PRICK! Needlework Now brings together artworks by Australian and international artists who use stitching as a fundamental part of their art making.

Image courtesy of Alan Adler and Metro Auto Photo (Christopher Sutherland and Jessie Norman).

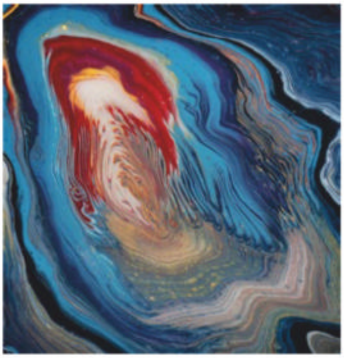
5 June—16 August
Auto Photo: A Life in Portraits
Curated by Catlin Langford and Metro Auto Photo

Through maintaining photobooths across Melbourne/Narrm since 1972, Alan Adler produced an archive of over a thousand self-portraits and contributed to the photography of over a million people. Witness Adler's extensive archive, and discover the history of photobooths, their cultural significance, and the individuals who use and preserve Adler's photobooths today.

Roberson Art Gallery

www.robersonartgallery.com.au

43 Bridge Road,
Richmond VIC 3121 [Map 6]
0417 863 147
Mon and Tue by appointment,
Wed to Fri 10am—4pm,
Sat and Sun 10am—6pm.



Robyn Roberson, *Flame in the Current*, 2024, acrylic on canvas, 55 x 55cm.

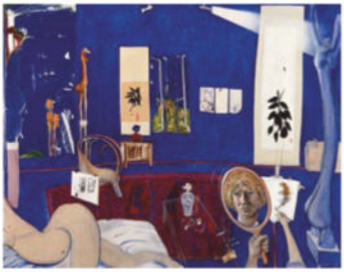
Art in Motion Colours in Harmony, installation.

1 May—30 June
Art in Motion Colours in Harmony
Exhibition features over 50 framed acrylic on canvas abstract artworks. Curated by David Disher.

Shepparton Art Museum

www.sheppartonartmuseum.com.au

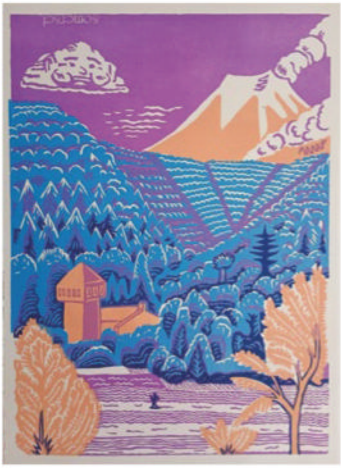
Yorta Yorta Country,
530 Wyndham Street,
Shepparton, VIC 3630 [Map 15]
03 4804 5000
Weekdays 10am—4pm,
Weekends 10am—4pm, closed Tue.
See our website for latest information.



Brett Whiteley, *Self portrait in the studio*, 1976, Art Gallery of New South Wales, purchased 1977 © Wendy Whiteley.

28 June—8 October
Brett Whiteley: inside the studio

22 Feburary—9 June
The Shape of Things to Come
Penny Byrne, Penny Evans, Bridget Hillebrand, Locust Jones, Douglas Kolk, Lin Onus, John Perceval, Annika Romeyn, Anne Wenzel.



Emmet O'Dwyer, *Shoji lake, dusk*, 2024. Image courtesy of the artist.

19 March—9 June
Emmet O'Dwyer: Magic Mountains

8 March—26 June
Dore Stockhausen

Ongoing
Stories from the SAM Collection

21 March—23 June
Ayako Rokkaku

21 March—24 August
Belinda Fox: more than this

Stockroom Kyneton

www.stockroom.space

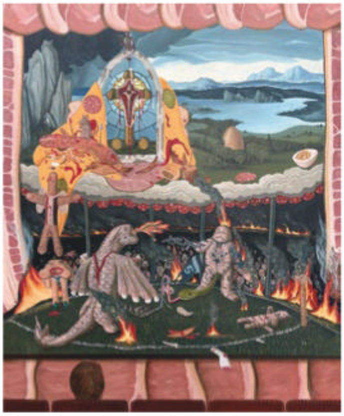
Taungurung Country,
98 Piper Street,
Kyneton, VIC 3444 [Map 4]
03 5422 3215
Thu to Sat 10.30am—5pm, Sun 11am—4pm. Closed Tue & Wed

Laetitia Olivier-Gargano, *Pie vase,* 2025, epoxy resin, enamel paint, 3 x 10 x 10 cm.

12 April—18 May
On & On & On & On
Hayley Arjona
Featuring collaborative ceramics by Link & Hayley

Kitchen Garden
Laetitia Olivier-Gargano

Your Grandma has an Only Fans
Matthew Butterworth



Nic Malacari, *Kings disease (in gout I lust),* 2025, oil on timber board, 50 x 60cm.

24 May—29 June
Echo
Jarrad Martyn

Her Majesty's Motel
Nic Malacari

Sullivan+Strumpf Naarm/Melbourne

www.sullivanstrumpf.com

107–109 Rupert Street,
Collingwood, VIC 3066 [Map 3]
03 7046 6489
Tue to Sat 10am–5pm,
or by appointment.

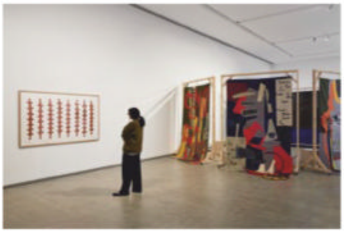
15 May—14 June
The Silence of the Elemental
Lindy Lee

15 May—14 June
Angie Pai + Jing Wei

TarraWarra Museum of Art

www.twma.com.au

313 Healesville—Yarra Glen Road,
Wurundjeri Country,
Healesville, VIC 3777 [Map 4]
03 5957 3100
Tue to Sun 11am–5pm.



Teho Ropeyarn, *Them Old People,* 2025, and Nadia Hernández, *En Todo Tiempo (At All Times),* 2024–25, installation view, TarraWarra Biennial 2025: *We Are Eagles*. Photograph: Brook James.

29 March—20 July
TarraWarra Biennial 2025: We Are Eagles

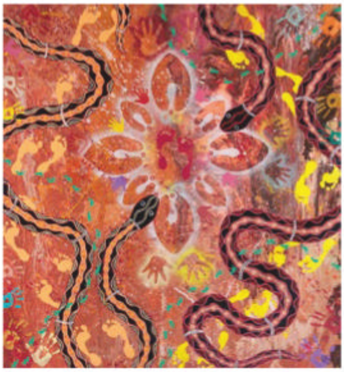
TarraWarra Biennial 2025: *We Are Eagles* is an exhibition of new and existing works by 23 artists and makers from across Australia that centre regenerative practice and relational connections. The title comes from an important political movement in 1938 called The Day of Mourning, held on the 150th anniversary of the colonisation of Australia, during which Aboriginal leaders called for a resolution to be passed against the callous treatment of their people and for full citizenship status and equality. At this gathering the Yorta Yorta visionary Pastor Sir Doug Nicholls KCVO OBE stated that; 'we do not want chicken-feed ... we are not chickens; we are eagles'.

The artists participating in TarraWarra Biennial 2025 are: Ancestor, Jack Anselmi, Nathan Beard, Moorina Bonini, Amy Briggs, Maree Clarke, Gunybi Ganambarr, Cynthia Hardie, Nadia Hernández, Lisa Hilli, Iluwanti Ken, Brendan Kennedy, Daniel Riley, Laurel Robinson, Teho Ropeyarn, Shireen Taweel, Lyn Thorpe, Angela Tiatia, wani toaishara, Brooke Wandin, Lisa Waup, Warraba Weatherall, Yaritji Young.

The Torch at Glen Eira Council Gallery

www.thetorch.org.au

Corner Glen Eira and Hawthorn
Roads, Caulfield VIC 3162
Mon to Fri, 10am–5pm,
Sat–Sun, 1pm–5pm.
See our website for latest information.



C.Keller, Wambaya people, *A Journey Starts with a Single Step*, 2024, acrylic on canvas, 199 x 188 cm. Courtesy the artist.

23 May—22 June
Confined 16
Featuring over 400 artworks exploring the stories and culture of First Nations artists who have experienced incarceration.

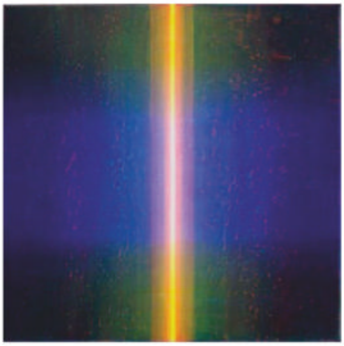
Tolarno Galleries

www.tolarnogalleries.com

Level 5, 104 Exhibition Street,
Melbourne, VIC 3000 [Map 2]
03 9654 6000
Tue to Fri 10am–5pm,
Sat 1pm–4pm.
See our website for latest information.

26 April—17 May
Kieren Karritpul

24 May—21 June
Patricia Piccinini



Tim Maguire, *Untitled 20250102*, 2025, acrylic on canvas, 60 x 60 cm.

28 June—26 July
Tim Maguire

26 April—10 May
Brook Andrew

15 May—25 May
Melbourne Design Week
Sophie Brooke Hardy

Alaqah: Bonds of Connection

4 April - 12 July

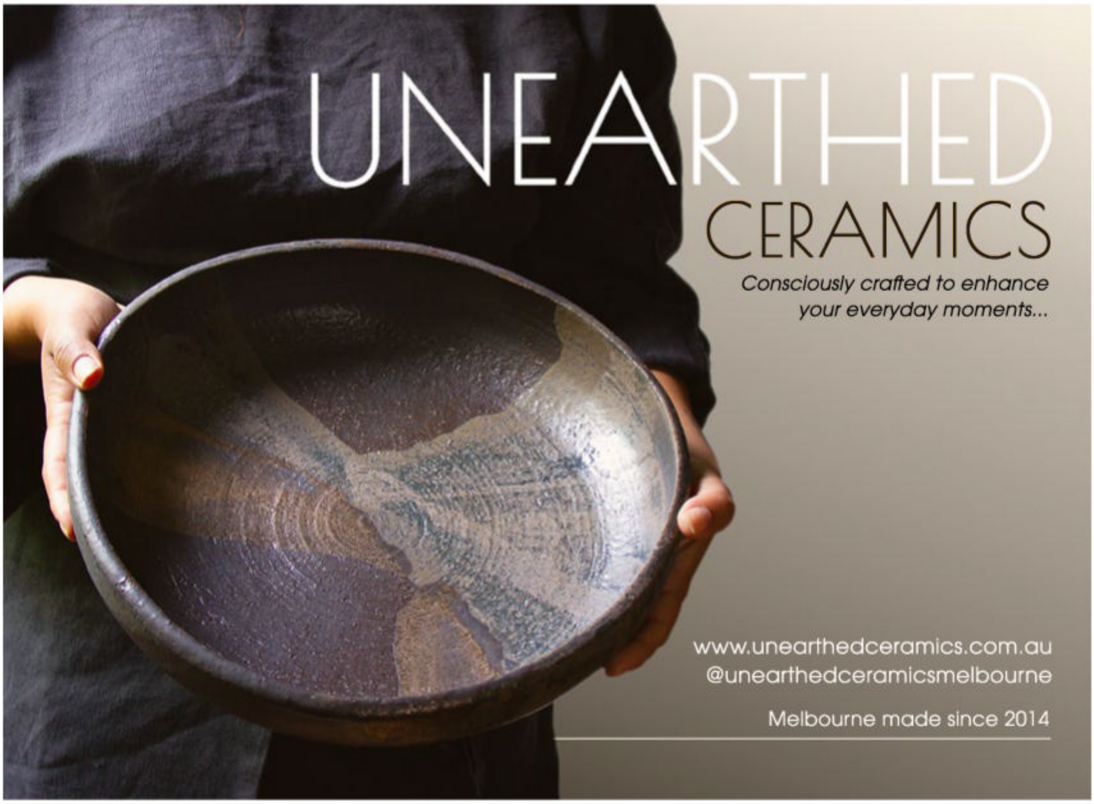
Alaqah explores the deep connections between Indigenous Yolŋu people of Arnhem Land and Muslim Makassan seafarers from Sulawesi, whose encounters since the 15th century forged a shared history of trade, culture, and kinship.

Salam Fest

islamicmuseum.org.au
15 Anderson Road, Thornbury Vic

ISLAMIC
MUSEUM
OF AUSTRALIA
ART HERITAGE DISCOVERY

islamicmuseum.org.au



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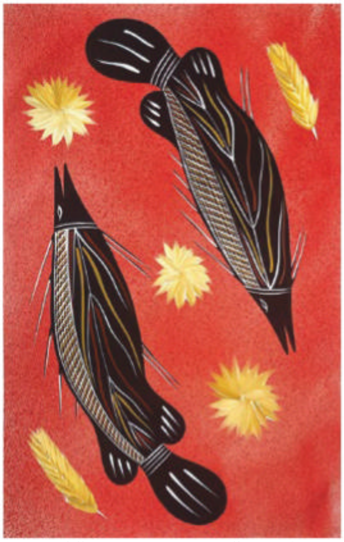
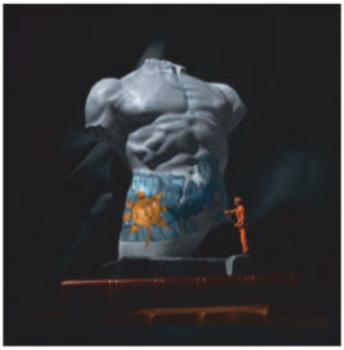
Town Hall Gallery

www.boroondara.vic.gov.au/arts

360 Burwood Road,
Hawthorn, VIC 3122 [Map 4]
03 9278 4770
Mon to Fri 9am–5pm,
Sat 12pm–4pm,
Closed Sun and public holidays.



Les Huddleston, *Barramundi Together,* acrylic on canvas, 110 x 70 cm. Image courtesy of the artist.



Liam Cushing, *Restored Identity*, 2024, oil on masonite board, 45.7 x 61 cm. Image courtesy of the artist.

7 May—27 July
Australian Tonalism: A selection from the John and Peter Perry Collection
Discover the artistic legacy of Max Meldrum (1875–1955) in this exhibition showcasing the lifelong dedication of John and Peter Perry to collecting works by this pioneering Australian artist and his influential school. Featuring: A M E Bale, Clarice Beckett, Colin Colahan, Archie and Amalie Colquhoun, Polly Hurry, John Farmer, Alma Figuerola, Justus Jorgensen, William Frater, Carl Hampel, Percy Leason, Max Meldrum, Jim Minogue, A E Newbury, Arnold Shore and others.

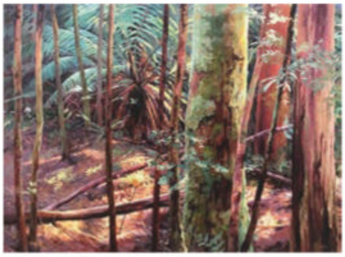
30 April—14 June
Lipwurrunga
Les Huddleston
Lipwurrunga is a community exhibition showcasing Les Huddleston's life and work, offering a vivid tribute to the landscapes and traditional stories of Arnhem Land, Northern Territory.

7 May—21 June
The Conservators
Liam Cushing
The Conservators by Liam Cushing is a community exhibition presenting a captivating world of miniature figures engaged in the preservation, restoration, and safeguarding of everyday objects.

VAS Gallery I Victorian Artists Society

www.vasgallery.org.au

Wurundjeri Woi-wurrung Country,
430 Albert Street,
East Melbourne, VIC 3002 [Map 5]
03 9662 1484
Mon to Fri 10am–4pm,
Sat & Sun 11am–4pm.



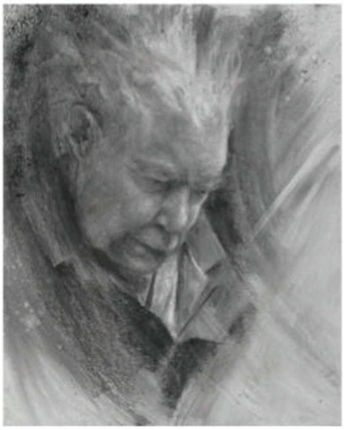
Gwendoline Krumins, *The Tarkine Tasmania*, oil.

2 July—3 August
VAS 9x5 Exhibition 2025
A homage to the original 1889 *9x5 Impressionism Exhibition,* of small works painted on cigar box lids. Reintroduced to VAS in 2023, this historically important exhibition is one of the most popular events of the VAS calendar, attracting hundreds of entries from artists around Victoria and beyond.

2 July—13 July
VAS Portrait Exhibition 2025
This annual exhibition, featuring the Nada Hunter Portraiture Award, celebrates portraiture in all genres. An inspiring array of talent by some of Victoria's emerging and established artists skilfully capturing the human spirit.

6 July from 11am–4pm
Portrait Painters in Action Open Day
This free event offers visitors insight into the diverse ways artists capture their sitters, showcasing their individual styles with mediums including oil, acrylic, pastel, and watercolour.

20 August—31 August
VAS Edward Heffernan Drawing Exhibition 2025
On display will be beautiful drawing works from a diverse range of artists. Supported through a bequest from the estate of his wife Maree Elizabeth Heffernan, this exhibition is named for Edward Heffernan, a past president of VAS.



Marketa Kemp, *Mzee.*

6 August—17 August
AGRA Annual Exhibition
The Australian Guild of Realist Artists (AGRA) was formed by artists to promote education and excellence in all forms of realist art. This exhibition showcases the work of current members.

20 August—31 August
Gregory R Smith Solo Exhibition
Gregory R. Smith VAS FVAS presents his 44th solo exhibition, featuring some 120 works including both landscape and still life. All he displays is an attempt to convey a little of the essence of his visual experience when painting no matter what the subject.

Walker Street Gallery and Arts Centre

www.greaterdandenong.vic.gov.au/arts

Bunurong Country,
Corner of Walker and Robinson
Streets, Dandenong, VIC 3175
03 8571 5320 [Map 4]
Tue to Fri 12noon–4pm.

Rushdi Anwar, *The Patterns of Displacement in Context of Home*, 2024, UNHCR tent fabric, paint, safety pins, wood frame, and HD video one channel, variable size.

24 June—27 September
HOME 25 – Invisible Cities
Vernon Ah Kee, Alee Afzali, Barat Ali Batoor, Rushdi Anwar, Atong Atem,

Walker Street Gallery continued...

Belinda Farinaccia, Carla Gottgens, Joseph Williams Jungarayi (Tennant Creek Brio), Soyoun Kim, Karo Moret Miranda, Kent Morris, Adrian Olguin, Maroulla Radisavic, Hayden Ryan, Ka Yan So.

HOME 25: Invisible Cities takes place across the streets and sites of Dandenong, showcasing works of 15 refugee, assylum seeker, First Nations and migrant artists. Located in the most multicultural city in Australia, the roving exhibition will be uniquely presented across multiple venues spanning several blocks throughout central Dandenong, such as the cultural precinct (Walker Street Gallery and Arts Centre, the Drum Theatre, Heritage Hill Museum and Historic Gardens), public spaces and the Dandenong Market. This approach mirrors the rationale of *HOME*, which tells a shared story through a multiplicity of perspectives.

Join us for the opening celebration on Saturday 21 June.

The Dreaming Project.

25 March—30 May
Confluence
The Dreaming Project

This multi-artform installation explores global shared experiences through the lens of Australian First Nations perspectives, highlighting themes of identity, heritage, and unity. This project is curated by The Dreaming Project and developed alongside the Little Projector Company, presented by the City of Greater Dandenong.

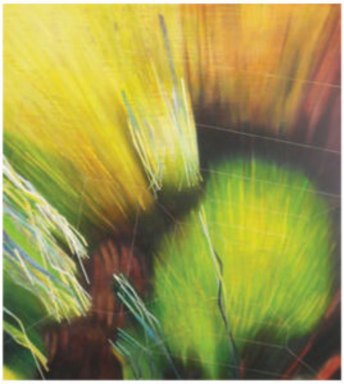
Wangaratta Art Gallery

www.wangarattaartgallery.com.au

56 Ovens Street,
Bpangerang and Yorta Yorta
Country, Wangaratta,
VIC 3677 [Map 1]
03 5722 0865
Tue to Sun 10am—4pm.

22 February—18 May
Crystalline
Elizabeth Willing

Crystalline brings together existing and new bodies of work by acclaimed Brisbane based artist Elizabeth Willing that explore the interconnected qualities of alcohol and sugar. Working across textiles, sculpture and installation Willing's works are performative and often participatory explorations of food as both concept and material.



Dore Stockhausen, *Focus 11*, 2018, (detail), acrylic on canvas on aluminium composite panel, 110 x 122 cm.

14 March—11 June
Fleeting Focus
Dore Stockhausen

Fleeting Focus brings together a collection of recent works by Beechworth based artist Dore Stockhausen. Drawing on her experiences while on residency at Cradle Mountain National Park in 2018 and exploring the unique environment on foot, earlier works depict the colours, patterns and forms of the natural landscape contrasted against the increasingly prevalent human made environment.

Blake Griffiths, *Untitled (to be an island)*, 2024, detail, video still. Courtesy of Meryl Prendergast.

12 April—1 June
Trading Cloth
Blake Griffiths

Trading Cloth critiques the introduction of European cultural practices to Australia that are incongruent to its inherent climactic and landscape conditions. In mid-2023 artist and weaver Blake Griffiths undertook a residency at the Icelandic Textile Centre and undertook extensive collection research throughout Scandinavia investigating old vaðmál cloth.

24 May—17 August
Wangaratta Contemporary Textile Award 2025

The *Wangaratta Contemporary Textile Award* celebrates the diversity and strength of Australian textile art. The $40,000 acquisitive prize builds on Wangaratta's long and prominent history of textile manufacturing, and craft making. The biennial award furthers this unique traditional and social history by elevating and promoting the development of contemporary textile practice in Australia. First held in 2009 the *Wangaratta Contemporary Textile Award* grew to $40,000 in its eight iteration in 2023, thanks to the generous investment by local project partners, the Kyamba Foundation. Previous recipients have included Sepideh Farzam, Gillian Bencke, Linda McLean and Cheryl Kennedy, John Parkes, Kate Just, Paul Yore, Patrick Snelling and Mandy Gunn. A Kyamba Foundation Project.

7 June—20 July
Night Talk
Fiona Currey-Billyard

Night Talk continues Sydney based artist, Fiona Currey-Billyard's explorations into the nature of memory and the capacity of materials to capture the resonance of historical, cultural and natural events.

13 June—10 September
Untamed
Barbara Pritchard

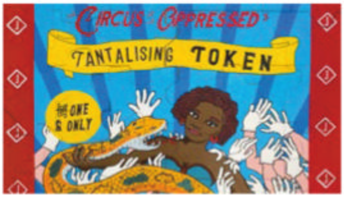
Barbara Pritchard works from her studio set amongst bushland on Dhuduroa, Jiatmatang country, in the Snowy Mountain region of Victoria.

Warrnambool Art Gallery

www.thewag.com.au

Gunditjmara, Eastern Maar,
Maar Nation, 26 Liebig Street,
Warrnambool, VIC 3280 [Map 1]
03 5559 4949
Mon to Fri 10am—5pm,
Sat to Sun 10am—3pm.

5 October 2024—19 October
Strong Spirit
Merindah-Gunya



TextaQueen, *Tantalising Token,* (detail), 2023. Courtesy the artist.

8 March—11 May
The Circus Of The Oppressed
Texta Queen

29 March—19 October
Considering the Collection
Warrnambool Art Gallery Permanent Collection.

4 April—20 July
kiki
Anna Varendorff
Curated by Micky Schubert.

23 May—26 October
Spider with the Glass Legs
Tamara Henderson
Curated by Micky Schubert.

West Space

www.westspace.org.au

Wurundjeri Country,
Level 1 Perry Street,
Collingwood Yards,
Collingwood, VIC 3066 [Map 3]
Wed to Fri 11am–6pm,
Sat 12pm–4pm.

Phuong Ngo, family photograph, 1996, Vietnam, courtesy the artist.

12 April—7 June
Inheritance
Phuong Ngo

West Space presents *Inheritance* a major new solo exhibition by Phuong Ngo seeking to reframe the histories of colonialism, conflict and displacement through ancestral materials. The project aims to transform suffering and how we relate to it—to re-image what was lost and to gift it to future generations. Curated by Amelia Winata, *Inheritance* centres on Ngo's family dining table, a place of gathering and punishment, and the deconstructed re-imaginings of familial and ancestral objects. The exhibition seeks to deconstruct and reconfigure personal and geographical relationships to deepen connections with the past, present and future.

West Space Window, on the facade of the gallery in Collingwood Yards.

31 May—5 July
Taarn Scott

West Space presents a new commission by Tāmaki Makaurau Auckland based artist Taarn Scott in the West Space Window. Scott's practice is multidisciplinary and often collaborative, creating tactile objects informed by jewellery. These forms speak to ideas around habitat, environmental concerns, and geographical histories. The West Space Window is our micro-project space, viewable during all Collingwood Yards open hours.

Whitehorse Artspace

www.creativewhitehorse.vic.gov.au/venues/artspace

Wurundjeri Woi-wurrung Country,
Box Hill Town Hall, 1022 Whitehorse
Road, Box Hill, VIC 3128 [Map 4]
03 9262 6250
Tue to Fri 10am–4pm,
Sat 12pm–4pm.

Koji Hoashi, *Blossom Jar 3*, Multi Colour Diamond, 2022 in situ at *Zen and Now* exhibition opening, Skepsi Gallery, November 2023.

10 May—28 June
A Passionate Collector:
The GK Lesselyoung Collection

This exhibition honours the legacy of George Keith Lesselyoung, a passionate collector whose generous gift will be preserved as part of the Whitehorse Art Collection into perpetuity.

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A–Z
Exhibitions
New South Wales

MAY/JUNE 2025

Annandale Galleries

www.annandalegalleries.com.au

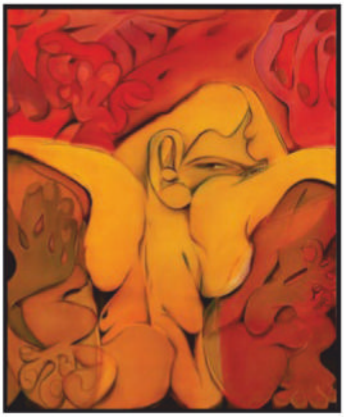
Gadigal Country,
110 Trafalgar Street, Annandale,
Sydney, NSW 2038 [Map 7]
02 9552 1699
Wed to Sat 11am–4pm.
See our website for latest information.

May–June
Matisse Motherwell

Artbank Sydney

www.artbank.gov.au

222 Young Street,
Waterloo, NSW 2017 [Map 9]
02 9697 6000
Tue to Thu 12pm–4pm,
or by appointment for all
leasing requirements.
See our website for latest information.



Julia Trybala, *Bathroom I*, 2021, oil on canvas.

5 May–5 June
Artbank Window Gallery:
Face Value

Billy Bain, Jon Campbell, Kathy Cavaliere, Zhong Chen, Amala Groom, Alan Jones, NELL, Titus Nganjmirra, Mike Parr, Julia Trybala, WART.

There is an accepted test of portraits that the eyes must follow you around the room. Some portraits try to control the viewer and command them, some want to be friends and some just want to meditate in peace, undisturbed by anyone. In this exhibition *Face Value*, we revisit some of our most powerful and culturally significant pieces of the portrait genre in the Artbank Collection. From faces of friends to self-portraits, the artists have conjured the magical presence of their sitter through their paintings, photographs, objects and videos. Come and meet our cast of characters.

Art Gallery of New South Wales

www.artgallery.nsw.gov.au

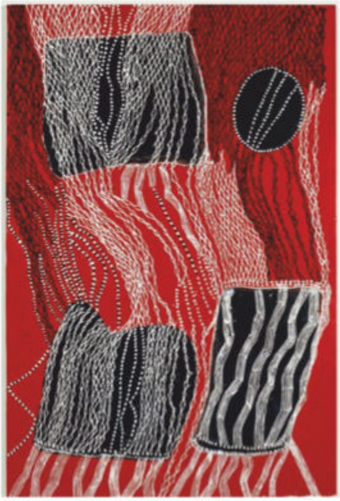
Eora Nation, Art Gallery Road,
The Domain, Sydney,
NSW 2000 [Map 8]
02 9225 1700
Daily 10am–5pm, Wed until late.
See our website for latest information.

Sydney's must-see museum, where art, architecture and landscape connect. Art for all.

Archibald Prize 2024 winner Laura Jones at the winners announcement.

10 May–17 August
Archibald, Wynne and Sulman Prizes 2025

Australia's must-see art event, showcasing portraiture, landscape and subject painting.



N Marawili, *Lightning*, 2017, Art Gallery of New South Wales. Purchased with funds provided by the Wendy Barron Bequest 2017. © Estate of N Marawili. Image © Art Gallery of New South Wales.

21 June–6 October
Yolŋu power: the art of Yirrkala

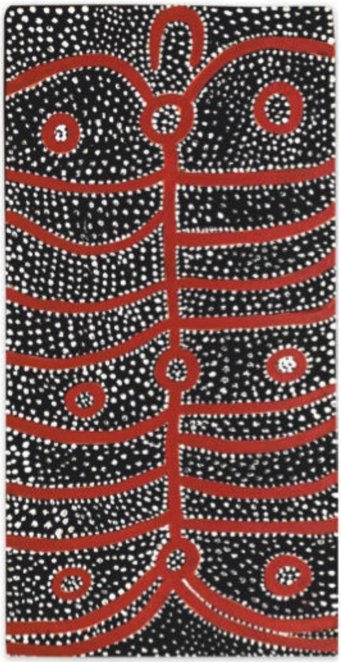
Yolŋu power: the art of Yirrkala showcases the extraordinary artists of Yirrkala and the power of their art from the 1940s to the present. The exhibition considers the significant moments in Yirrkala's history when artists have consciously altered their practice, developed new styles or embraced new mediums.

Art Leven
(formerly Cooee Art)

www.artleven.com

Gadigal Land,
17 Thurlow Street,
Redfern, NSW 2016 [Map 9]
02 9300 9233
Tue to Sat, 10am–5pm.
See our website for latest information.

3 May–24 May
Spirits & Elements
An exhibition of women's stories.



Long Jack Phillipus Tjakamarra, *Water Dreaming*, 1971, 44.5 x 23 cm, synthetic polymer powder paint on composition board.

17 June, 7pm
First Nations Fine Art Auction

Gala Preview: 12 June, 6pm–8pm
Viewing: 13–17 June, 10am–6pm

Australian Galleries

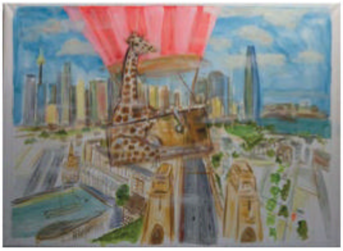
www.australiangalleries.com.au

15 Roylston Street,
Eora Nation,
Paddington, NSW 2021 [Map 10]
02 9360 5177
Open daily 10am–6pm.

Established in 1956, Australian Galleries has continued to represent significant contemporary Australian artists and their work for 60 years with a vibrant monthly exhibition program and extensive stock gallery.

15 April–10 May
Alex Kosmas

Australian Galleries continued...



Rodney Pople, *Day tripper*, 2023, oil on linen, 146 x 207 cm.

20 May—7 June
Rodney Pople

17 June—5 July
G. W. Bot

17 June—5 July
Michael Buzacott

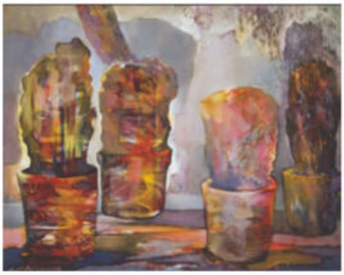
Art Space on The Concourse

www.willoughby.nsw.gov.au/arts

Cammeraygal Country,
409 Victoria Avenue,
Chatswood, NSW 2067 [Map 7]
0401 638 501
Wed to Sun 11am–5pm.
See our website for latest information.

Matilda painting at Studio ARTES Inner West.

14 May—25 May
Outside the Box – 25 Years of Studio ARTES
A celebration of the wonderfully diverse, eclectic and vibrant world of Studio ARTES. Named after the studio's very first exhibition that took place in 2003, *Outside the Box – 25 Years of Studio ARTES* invites the current Members and Staff Members of Studio ARTES to exhibit alongside each other. The resulting exhibition is a kaleidoscope of creative expression, emphasising and placing importance on each and every part of what makes this community special.



Nasser Palangi, *Song of Flower No. 1*, 2023, acrylic on canvas.

28 May—8 June
Nature's Mysteries (Delicate Dance of Existence)
Nasser Palangi
Delicate Dance of Existence is a mixed-media exhibition series inspired by plant life, created over five years of travel across the Middle East and Australia. Through colours and textures, the Nasser Palangi explores humanity's connection to nature, highlighting the beauty and interdependence of all living beings. The work invites viewers to reflect on the wisdom and solace found in the quiet stories of plants.

12 June—13 July
Echoes of Light: Our Connection Through Waterways
An exhibition by friends and collaborators Emma Hicks and Merindah Funnell, present a series of mixed media works that highlight interwoven stories shaped by water and time immemorial, deeply connected to Country.

The exhibition features new, site-specific works that bring together the cultural practices and knowledge connected to Cammeraygal Country. The artworks share relationships to Country and invite viewers to reflect on their own connections and experiences to place.

Bankstown Arts Centre

www.bankstownartscentre.com.au

Darug Country,
5 Olympic Parade,
Bankstown, NSW 2200 [Map 11]
02 9707 5400
Tue to Sat 10am–4pm.

Western Sydney University Urban Transformation Summer School.

8 May—24 May
Architectures of Bankstown
Through the Western Sydney University Urban Transformation Summer School, architecture and interior design students investigate the intricate multicultural urban landscape of Bankstown.

31 May—12 July
Constellations
Indigenous artists share their connections to astronomy and the night sky in alignment with the celebration of both Matariki (Māori New Year) and NAIDOC Week.

Barometer Gallery

www.barometer.net.au

13 Gurner Street,
Paddington, NSW 2021 [Map 10]
0414 872 037.
Viewing by appointment.
See our website for latest information.

Rowan Conroy, 2025.

9 May—28 June
Between the Land and the Sky
Rowan Conroy and Catherine Rogers
Recent photographs exploring the wonders of our ever-changing coastal environments. Observations from edges of the ocean - where the land meets the sea and the sea meets the sky. A changing exhibition over May and June. The exhibition may be seen from the street, and by appointment.

Bathurst Regional Art Gallery

www.bathurstart.com.au

Wiradyuri Country,
70–78 Keppel Street,
Bathurst, NSW 2795 [Map 12]
02 6333 6555
Tue to Fri 10am–5pm, weekends and public holidays 10am–2pm, closed Mon.

12 April—22 June
Now is a Beginning
Bathurst Regional Art Gallery (BRAG) presents major solo exhibition, *Now is a Beginning*, by Tina Havelock Stevens, Guest Curated by Ann Finegan.

A gentle epic, inspired by Bathurst – yet not about Bathurst, *Now is a Beginning*

Tina Havelock Stevens, *High Fashun*, (still), 2025, single-channel video with stereo sound, 8 min 15 sec. Courtesy the artist. Camera: Jackie Wolf.

embraces magical thinking, place(s), architectural space, where you begin, the unknowns, new narratives in a place once familiar, improvisation, social and sensory engagement. Embodying a universal experience of the shifting, contemporary 'now', the exhibition offers a gathering point for reflection on the past as well as the current state of play of the world, marked by political urgencies and the ruptures of unforeseen, unpredictable events.

Tina Havelock Stevens presents an existential narrative of connections over time, borne from the adrenaline of riding motorbikes as a ten-year-old on her uncle's farm, to the metaphysical experience of packing up her late mother's house. Zones in the gallery, swathed in saturated colour, create charged atmospheres for exploration of light installations, video/film, photography, object-based works, sculpture and sound.

Alongside *Now is a Beginning* at BRAG is publication and public program including performance trail, talks, and workshops. The project is supported by the New South Wales Government through Create NSW and by the Australian Government through Creative Australia, its principal arts investment and advisory body.

Blacktown Arts

www.blacktownarts.com.au

Dharug Country,
The Leo Kelly Blacktown Arts Centre,
78 Flushcombe Road,
Blacktown, NSW 2148 [Map 12]
02 9839 6558
Tue to Sat 10am–5pm.
See our website for latest information.

Morgan Hogg in studio, 2025. Photograph: Garry Trinh.

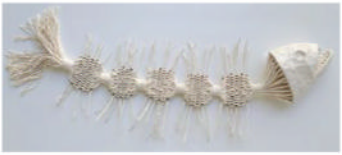
11 April—21 June
The last coconut drifted with Morgan Hogg

Cook Island Australian artist, Morgan Hogg's *The last coconut drifted* exhibition, takes its title from Manihikian poet Kauraka Kauraka. Exploring culture and intergenerational knowledge sharing, Morgan celebrates her Cook Island heritage with video, sound, textiles and carving. Woven throughout this exhibition is a sense of community, Morgan's family and friends have been invited to make with her. Each piece then becomes imbued with many layers of history – both contemporary and traditional. *The last coconut drifted* encourages viewers to take a moment to reflect on their own community and what stories or skills have been passed from one generation to another.

Broken Hill City Art Gallery

www.bhartgallery.com.au

Wilyakali Country,
404–408 Argent Sreet,
Broken Hill, NSW 2880 [Map 12]
08 8080 3444
Tue to Sun 10am–4pm.
See our website for latest information.

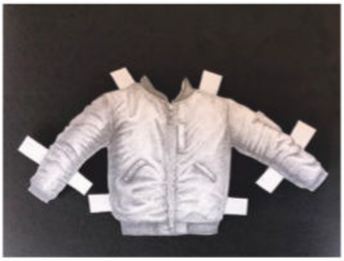


Kathryn Hill, *Pisces mortuil*, 2024/2025. papier mache, cord, found objects, paint.

2 May—6 July
Journey 7: Journey in Human Landscape Broken Hill

The seventh exhibition in an ongoing project by South Australian artists Kathryn Hill, Robyn Zerna-Russell, Barbara Palmer, and Ray Meandering. Inspired by time spent in Broken Hill, the works reflect on the impact of human activity on the land, exploring sites from arid plains to city streets, mining ruins, and the Darling–Baaka River system.

Together, the artists respond to the region's layered history and beauty, revealing the deep connections between people, place, and, environment.



Catherine Farry, *Buzz Rickson Jacket (in case of an emergency) for Cayce Pollard*, (detail), 2025, pencil on paper.

2 May—6 July
Catherine Farry: Survival Kits for Literacy Heroines

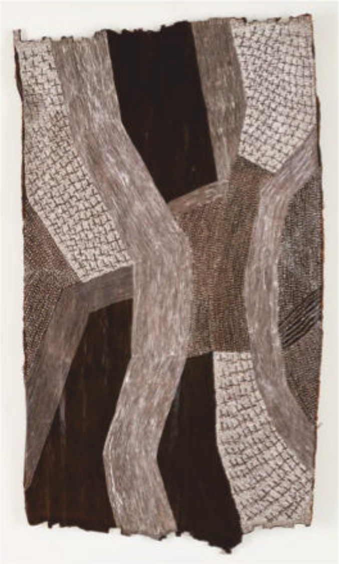
What if you could offer your favourite book character a way out? In this playful and thoughtful exhibition, Catherine Farry creates imagined 'survival kits' for literary heroines. Using mixed media, she honours each character's world while offering them hope, choice, and solidarity.

Blending fiction with compassion, these works open a dialogue between reader and character—inviting us to care, connect, and rewrite the story.

Blue Mountains City Art Gallery

www.bluemountainsculturalcentre.com.au

Dharug and Gundungurra Country,
Blue Mountains Cultural Centre,
30 Parke Street,
Katoomba, NSW 2780 [Map 11]
02 4780 5410
Mon to Fri 10am–5pm, Sat and Sun 10am–4pm. Admission fees apply.



Djakaŋu Yunupiŋu, *Nyalala gurmilili.* Wynne Prize 2024 Winner. © the artist.

22 April—15June
Wynne Prize 2024

The *Wynne Prize 2024* presents the winning and finalist works on tour for 2024, showcasing an impressive collection by Australian artists. The *Wynne Prize 2024* is an Art Gallery of New South Wales touring exhibition. This project is proudly supported by the NSW Government through Create NSW's Blockbusters funding initiative.

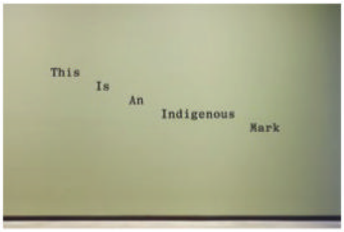
Anjum Olmo, *Pink City*, 2024, video still.

Blue Mountains City Art Gallery continued...

26 April—8 June
Sari
Anjum Olmo

Sari is a deeply intimate journey into the traditions, self-expression and expansive nature of the Sari garment, by Australian-Indian artist Anjum Olmo.

A Blue Mountains City Art Gallery exhibition curated by Hayley Zena Poynton.



Moora Bonini, *dapalama (between)*, 2023, vinyl text, charcoal. Courtesy the artist.

21 June—10 August
Primavera: Young Australian Artists
A Museum of Contemporary Art Australia and Museums & Galleries of NSW touring exhibition curated by Talia Smith.
This project has been assisted by the Australian Government's Visions of Australia program.

Bundanon

www.bundanon.com.au

Dharawal Country,
170 Riversdale Road,
Illaroo, NSW 2540 [Map 12]
02 4422 2100
Wed to Sun, 10am—5pm.

Thinking together: Exchanges with the natural world, installation view, Bundanon, 2025. Photo: Zan Wimberley.

1 March–8 June
Thinking together: Exchanges with the natural world
Robert Andrew, Isabel and Alfredo Aquilizan, Keg de Souza, Martu artists, Sorawit Songsataya & Tina Stefanou

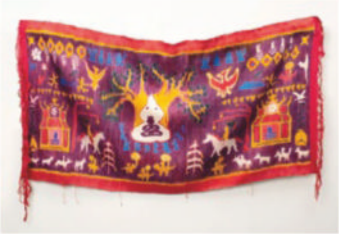
Thinking together: Exchanges with the natural world presents major new commissions by contemporary artists Robert Andrew, Isabel and Alfredo Aquilizan and Keg de Souza, alongside paintings by Martu artists of central Western Australia, and video works by Sorawit Songsataya and Tina Stefanou.

The exhibition explores themes of reciprocity and collaboration between the human and non-human. Each work responds to notions of community and considers the possibility that new knowledge can only be created through a process of thinking together, via communal making, cooperation between the species and embodying First Nations practices of knowledge sharing.

Campbelltown Arts Centre (CAC)

www.campbelltownartscentre.com.au

Dharawal Country,
1 Art Gallery Road,
Campbelltown, NSW 2560 [Map 11]
02 4645 4100
Daily 10am—4pm.
See our website for latest information.



Linda Sok, *Deities in Temples III*, 2023. Image courtesy of the artist.

29 March–22 June
Reincarnations of an altar cloth
Linda Sok

Reincarnations of an altar cloth presents a selection of works from the ongoing series *Deities in Temples* by Cambodian-Australian artist Linda Sok. The series presents re-imaginings of lost, stolen, collected, and destroyed Pidan silk weavings, and is inspired by descriptions written on museum registration cards found in the archives of the National Museum of Cambodia. The exhibition includes a newly commissioned work by Sok.

Jiva Parthipan, *Pakiboy*^{2}, 2025. Photograph: Nat Cartney.

29 March–22 June
Pakiboy^2
Jiva Parthipan
In collaboration with Zanny Begg.

Pakiboy^2 is a two-channel film installation comprising documentation of an original dance work created by Jiva Parthipan, London, 2000, alongside a restaging, in which the artist dances with his younger self, Sydney, 2025.

Conceived in collaboration with filmmaker Zanny Begg and dramaturg Martin del Amo, *Pakiboy*^{2} explores the artist's 50-year-old body, which has not danced for two decades, addressing his degenerative neurological condition, Parkinson's disease, and the aging body.

29 March–21 June
Friends Annual and Focus
Campbelltown Arts Centre proudly presents the *Friends Annual* and *Focus* exhibitions, an eclectic display of artworks by the Friends of Campbelltown Arts Centre.

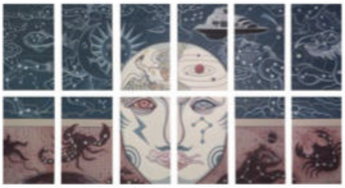
29 March–22 June
Volcanoes & Tornadoes
Peter Gregson

Volcanoes & Tornadoes presents work by the late Peter Gregson, a Kameygal man from Sydney's La Perouse region, and an important member of the Little Orange studio program. Gregson worked in ceramics, drawing and relief sculptures, depicting wildlife, thunderstorms, Uluru, volcanic eruptions and tornadoes.
The exhibition presents a selection of Gregson's works and celebrates him as an innovative artist and friend to many.

Casula Powerhouse Arts Centre

www.casulapowerhouse.com

Dharawal Country,
1 Powerhouse Road,
Casula, NSW 2170 [Map 11]
02 8711 7123
Tue to Fri 10am—5pm,
Sat 10am—9pm, Sun 10am—4pm.
See our website for latest information.



Guan Wei, *Off to the Space*, 2023. Courtesy of the artist.

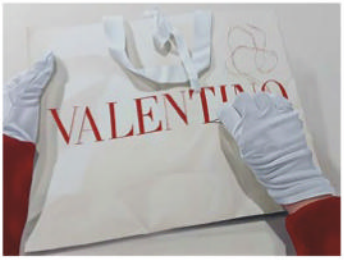
22 April—20 July
Under The Big Blue Sky
Hedar Abadi, Elyas Alavi, Neil Beedie, Charles Billich, Sonja Carmichael & Elisa Jane Carmichael, Emily Crockford & Rosie Deacon, Ara Dolatian, Mira Gojak, Kirtika Kain, Eugenia Lim, Sidney McMahon, Dhambit Mununggurr, Izabela Pluta, Tom Polo, Alexandra Standen, Abdullah M I Syed, Judy Watson, Guan Wei and Rachael Wellisch.

Under the Big Blue Sky is a new group exhibition that explores social and cultural perspectives on the colour blue, highlighting its visual, emotional, and symbolic significance.

CBD Gallery

www.cbdgallery.com.au

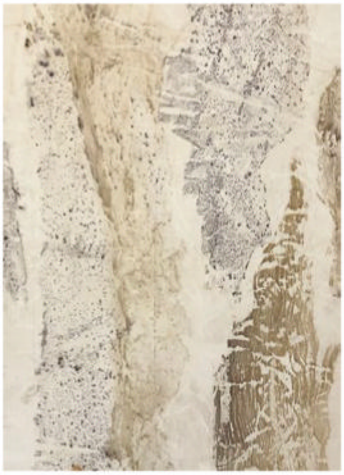
72 Erskine Street,
Sydney, NSW
0450 130 422
Tue to Sat, 11am–5pm.
See our website for latest information.



Tracey Jones, *Handmade,* 2025, oil on wood panel, 46 x 61 cm.

15 May–14 June
Culture Baggage
Tracey Jones

Opening event 15 May, 6pm–8pm.



Michelle Van Eimeren, *Paperbark II*, 2025, botanical contact print, natural tannins on silk.

19 June–12 July
Imbue
Michelle Van Eimeren

Opening event 19 June, 6pm–8pm.

Ceramic Break Sculpture Park

www.cbreaksculpturepark.com.au

Kamilaroi Country,
'Bondi', 2535 Allan Cunningham
Road, Warialda, NSW 2402 [Map 12]
0417 841 741
Thu to Sun, 10am–5pm
and by appointment.
See our website for latest information.

Ceramic Break Sculpture Park is the brainchild of award winning bronze sculptor Kerry Cannon. It features 3 galleries, a gift shop, a gazebo, sculpture walks and a dinosaur.

Waabii Chapman Burgess.

1 May–30 May
A collective of artists from QLD & NSW

Featuring felting, printmaking, pastels, acrylics, ceramics and watercolours.

7 June–30 June
Myall Creek Memorial

Exhibition featuring indigenous artists throughout NSW & QLD. Also at the opening is the Arts North West.

Aboriginal Artisan Markets. Exhibition opens from 10am–5pm and continues through June.

2025 Triennial Acquisition Sculpture Prize entries now open.

Submissions are now open for Ceramic Break Sculpture Parks 3rd Triennial $12,000 Acquisition Sculpture Prize.

Applications close 20 July, 2025.
To enter: form.jotform.com/242337787807873

Cowra Regional Art Gallery

www.cowraartgallery.com.au

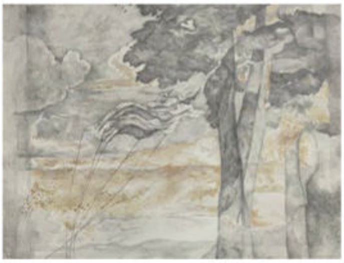
Wiradjuri Country,
77 Darling Street,
Cowra, NSW 2794 [Map 12]
02 6340 2190
Tue to Sat 10am–4pm,
Sun 10am–2pm. Admission free.
Wheelchair access.
See our website for latest information.

11 April–4 May
Artist in Light; Jayarna Cook

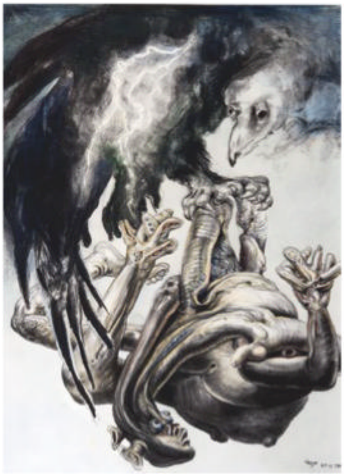
Jayarna Cook is a self-taught, Cowra-based artist. Her art is fun, intuitive patternmaking based on Country and nature. Bright colours feature in her paintings to enliven, evoke joy and elevate the mood and energy of her audience.

9 May–1 June
Central Belonging Art Award and Exhibition

Central Belonging is an art prize exhibition that represents the rich diversity of the artistic communities around and within the Central West region of New South Wales. The exhibition is an opportunity to explore the passions, imagination and inspiration of the Central West creatives. It presents a range of disciplines and media, including painting, drawing, photography, sculpture, ceramics, textiles and printmaking.



Linda Chant, *tethering (after 'Bacchus and Ariadne' by Titian)*, (detail), 2024, pencil and paint on Fabriano paper.



James Gleeson (1915–2008), *Ganymede II*, 1979, charcoal and pastel on paper. Macquarie University Art Collection. Gift of the artist. Photography by Effy Alexakis, Photowrite. © Gleeson/O'Keefe Foundation.

7 June–13 July
Vibrations in Australian Drawing

An exhibition demonstrating the essence of the practice and the importance of drawing underlying a range of disciplines. Vibrations that elicit a kinetic force that underlies the action of drawing with diverse energy flows, where the fusion of technique and idea takes shape.

Vibrations in Australian Drawing examines the materiality and manifestations of drawing that constitute its essence. The exhibition reveals the importance of drawing as a transformative, interactive element within a range of multi-disciplinary practices.

The exhibition features the artworks of both contemporary artists and artists from the last 100 years of Australian art history.

CALLEEN
2025 ART
AWARD

COWRA REGIONAL ART GALLERY

CALL FOR ENTRIES

$30,000 Acquisitive Painting Prize (in any style, theme or subject)

ENTRIES CLOSE 6 JULY, 2025

More information and how to enter: calleenartaward.com.au

CALLEEN ART AWARD EXHIBITION

30 August – 5 October 2025

COWRA REGIONAL ART GALLERY
77 Darling Street, Cowra NSW 2794
02 6340 2190 | cowraartgallery@cowra.nsw.gov.au

cowra regional art gallery

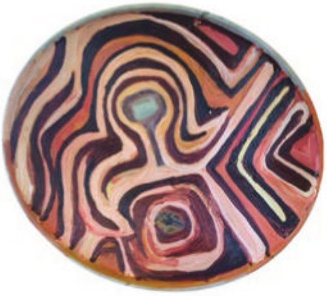
Cowra Council

calleenartaward.com.au

Cowra Micro Gallery

www.cowramicro.weebly.com

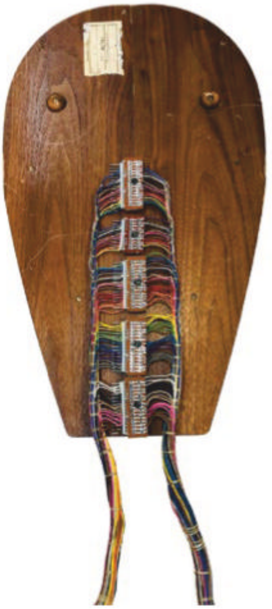
Wiradjuri Country,
Cowra Railway Station
(Northern end),
Cowra, NSW 2794 [Map 12]
Sat & Sun, 10am–2pm,
or by appointment.
See our website for latest information.



Ken Hutchinson, *Paddock Patterns Near Morongla,* 2024, acrylic on satellite dishes.

27 April–19 May
DISH-TINGUISH
Ken Hutchinson

Can we distinguish the difference between the patterns in our landscape that lead to a sustainable future and away from an unsustainability? Repurposing obsolete satellite dishes, collecting and creating patterns, Ken Hutchinson aims to highlight our impact on the rural industrial landscape. Flipping the dish into a new role, the works serve up food for thought on regenerative farming methods and how we can create positive patterns of cultural change.



Brenda Stace Chat, *Concordia,* 2025, salvaged wood, wire and electric organ motherboards, 170 x 33 cm.

25 May–8 June
Organomics
Brenda Stace Chat

"I've been working with the gizzards of mostly old upright pianos for more than a decade now. Whilst for a time, worried the wellspring of these mesdames et messieurs would run dry, found how ridiculous that was as there are plenty more waiting out there in the wings! They remain close to my heart HOWEVER here comes the next generation of the humble non-ivory clad, precious wood version. The chipboard electric organ!" Brenda Stace Chat.

Darren Knight Gallery

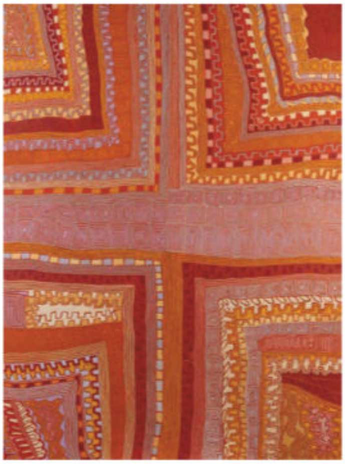
www.darrenknightgallery.com

840 Elizabeth Street,
Waterloo, NSW 2017 [Map 9]
Gadigal Land, Sydney, Australia
02 9699 5353
Tue to Sat 10am–5pm.
See our website for latest information.

D'Lan Contemporary

www.dlancontemporary.com.au

97-99 Queen Street,
Sydney/Gaidigal Country
NSW 2025 [Map 10]
02 9199 9646
Tue to Fri 10am–5pm,
Sat 11am–4pm.
See our website for latest information.



Patrick Tjungurrayi, c. 1935–2017, *Wagutu & Kuningka Dreaming at the Site of Ngaru,* 2007, synthetic polymer paint on linen, 244 x 183 cm.

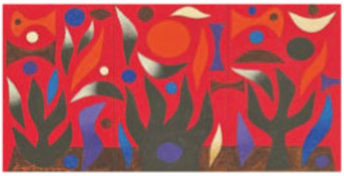
7 May–3 July
SIGNIFICANT

An international exhibition of Australian First Nations art featuring major works by Mick Namarari Tjapaltjarri, Uta Uta Tjangala, Bill Whiskey, Rover Thomas, Paddy Bedford, Emily Kam Kngwarray, Patrick Tjungurrayi, Gordon Bennett, Lin Onus, Daniel Boyd and Carlene West, among many others.

Fellia Melas Gallery

www.fmelasgallery.com.au

2 Moncur Street,
Woollahra, NSW 2025 [Map 10]
02 9363 5616
Tue to Sat 10am–5pm.
See our website for latest information.



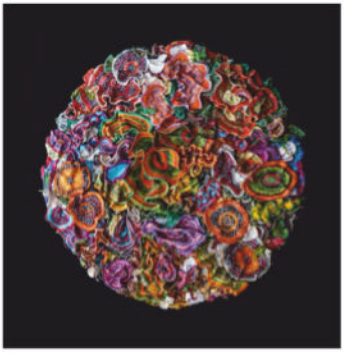
John Coburn (1925–2006), *Garden of Earthly Delights,* mixed media, 14 x 19 cm.

Works by: J. Coburn N. Harding, D. Boyd, Y Bergner, V. Rubin, M. Winch, B. Whiteley, M. Woodward, McLean Edwards, E. McLeod, J. Gleeson, R. Dickerson, R. Crooke, G. Gittoes, W. Coleman, S. Nolan, J. Olsen, C. Campbell, P. Griffith, T. Irving, S. Paxton, S. West, S. McEwan, M. Perceval, J. Bezzina, J. Kelly, D. Friend, J. Brack, Y. Souvatzoglou and many others.

Gallery76

www.embroiderersguildnsw.org.au/Gallery76

Gadigal Country,
76 Queen Street,
Concord West, NSW 2138 [Map 7]
02 9743 2501
Mon to Fri 9am–4pm, Sat to Sun
10am–2pm. Free admission.
See our website for latest information.



Irene Koroluk, *Soft Coral Reef #2.*

1 May–27 May
That Which is Around Us
Irene Koroluk

That Which is Around Us presents a diverse array of Australian flora, organisms and coastal habitats that surround us but are often unvisited, unseen and unexplored. Layers of stitched thread and

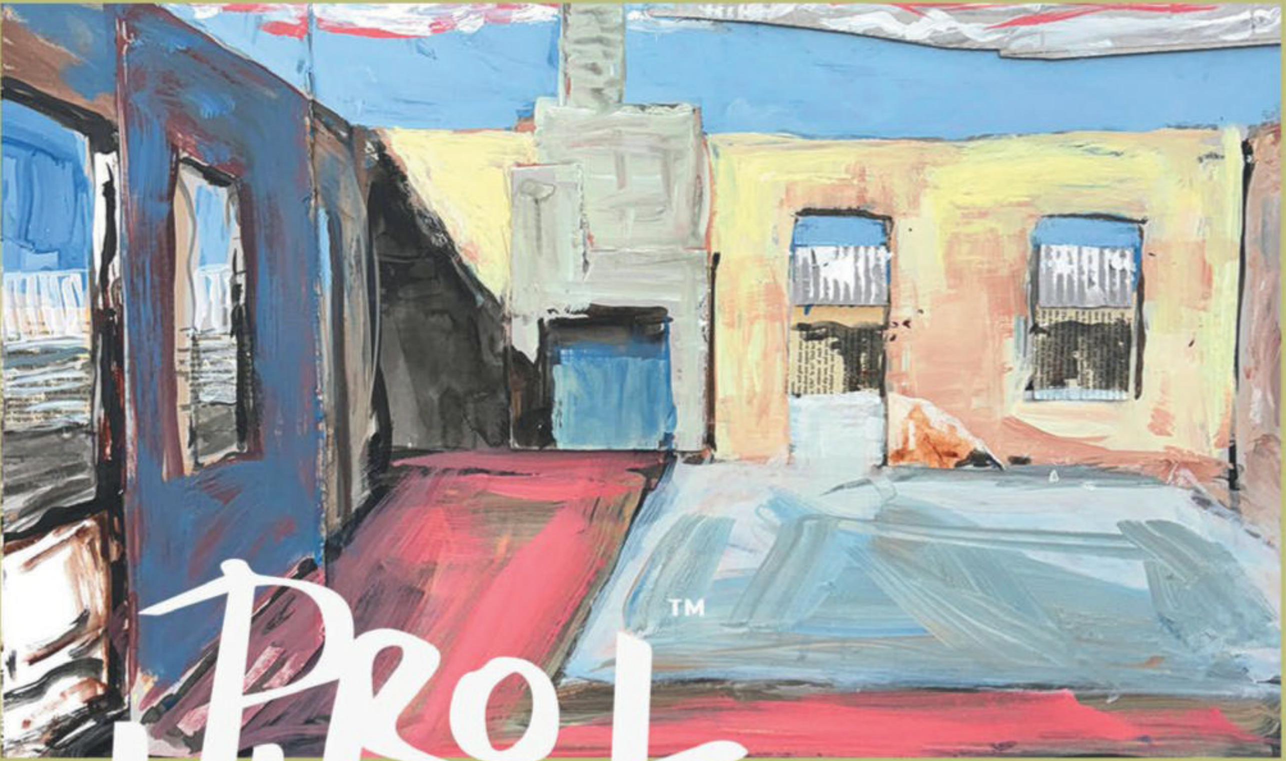
2025 CALL FOR ENTRIES

Call for Entries: Tuesday 1st April
Entries Close: Monday 30th June

MAJOR ACQUISITIVE PRIZE

$20,000

SECOND PRIZE: $2,000
PEOPLE'S CHOICE AWARD: $1,000



Pro Hart™

OUTBACK ART PRIZE

EXHIBITION
15 AUGUST
– 7 NOVEMBER

Tuesday - Sunday
10 AM - 4 PM

404 - 408 ARGENT STREET
BROKEN HILL NSW 2880
www.bhartgallery.com.au

For complete entry details, terms, and conditions, please visit: www.bhartgallery.com.au

NSW GOVERNMENT

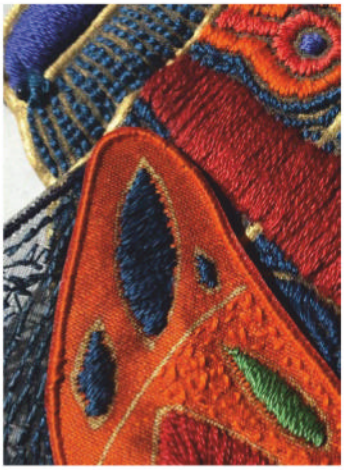
BROKEN HILL
CITY ART GALLERY

Image: Detail from Paul Connor's *9 Days in the life of Broken Hill*, Mixed media on canvas board, 2024. Winner Pro Hart Outback Art Prize, 2024.

bhartgallery.com.au

Gallery76 continued...

fabric are used to portray selected native bushland, arid flora, lichen, soft corals and seaweed. Irene Koroluk is a visual artist based in Taroona, Tasmania. This activity was supported by Arts Tasmania.

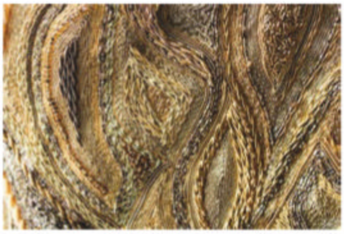


Vanessa Newton-Brown, *Large orange and blue beetle*, detail.

1 May—27 May
Pinned
Vanessa Newtown-Brown

Pinned is Vanessa Newton-Brown's first solo exhibition, exploring the intersection of drawing, hand stitching, and construction.

Based in Nipaluna/Hobart, at the foothills of Kunyanyi/Mt Wellington, Newtown-Brown is an emerging artist passionate about pushing the boundaries of traditional embroidery and needlework.



Jo Dixey, *The Mother Lode*, detail.

2 May—26 May
Connections and a Gold Dress
Jo Dixey

Artist Jo Dixey is constantly interested in how people connect with each other. Brief interactions in passing as they move through their days to strong, solid connections that last a lifetime. All of these connections are important and build up to a full and interesting life.

30 May—28 July
Threading Lightly

Gallery76 is proud to present *Threading Lightly*, a group exhibition of sustainable textile and fibre art. Curated by Catherine Gibson, the exhibition will showcase artworks that "thread lightly" on our planet, all of which will be made from at least 75% sustainable materials. Work will come from over 25 artists, utilising diverse techniques including weaving, knitting, mixed media, embroidery and print.

Threading Lightly will also delve into the rich lineage of eco-friendly practices in textiles through integration of examples from the Embroiderers' Guild NSW historic collection. An accompanying events programme will be presented by researchers and students from UNSW. Join us as we celebrate the past, present, and future of textiles and fibre!

Gaffa Gallery

www.gaffa.com.au

281 Clarence Street,
Sydney, NSW 2000 [Map 8]
02 9283 4273
Tue to Fri 10am—6pm,
Sat 11am—5pm, Mon by appointment, closed Sun & pub hols.

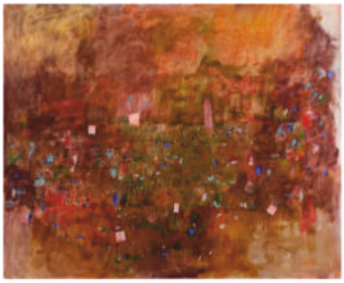
Gallery Lane Cove + Creative Studios

www.gallerylanecove.com.au

Cameraygal Country,
Upper Level, 164 Longueville Road,
Lane Cove, NSW 2066 [Map 7]
02 9428 4898
Tue to Fri 10am—4.30pm,
Sat 10am—2.30pm.
See our website for latest information.

30 April—24 May
Gestures of Intent: Works from the Germanos Collection

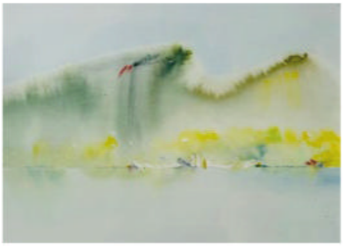
A vibrant selection of contemporary artworks by promising early career Australian artists. Featuring Clara Adolphs, Dean Brown, Nick Collerson, Philjames, Madeleine Pfull, Vanessa Stockard, Telly Tu'u, and Justin Williams. This exhibition captures the intentionality and depth behind each gesture and brushstroke and underscores the Germanos' pivotal role in curating and supporting the works of leading younger artists.



Marisabel Gonzalez, *What Lies Within*, 2025, acrylic, spray paint, pastels and oil pigments on canvas, 153 x 183 x 3.5 cm. Photograph: Kayapa Creative Studios.

28 May—21 June
De Rerum Natura: On the Matter of Things
Marisabel Gonzalez

This exhibition explores the intersection of medicine, art, and nature, drawing inspiration from Lucretius' masterwork. Through paintings based on medical imaging, it reveals striking parallels between human anatomy and natural landscapes, suggesting universal patterns connect all life forms.



David Holm, *Hawkesbury jetties*, 2024, watercolour on paper, 84 x 59 cm. Image courtesy the artist.

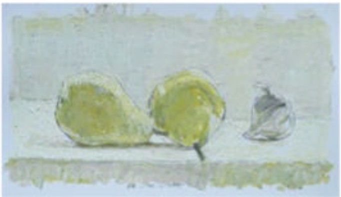
28 May—21 June
visions of place
Phillip Cox and David Holm

Pervasive and integral with being, the landscape remains the dominant thought in the psyche of most Australians. As society urbanises the allure of the natural environment is essential in our thinking and our art. The interpretation of landscape has been and always will be an inspiration for interpretation by Australian artists. As a joint show, Philip Cox and David Holm present this interpretation.

Gallery LNL

www.gallerylnl.com.au

49-51 King Street,
Eora Nation,
Newtown, NSW 2042 [Map 7]
02 9550 4433
Tue to Sat 10am—6pm.
See our website for latest information.



Hendrik Kolenberg, *Garlic and two pears*, 2025, pen and grey ink, oil paint on paper, 22 x 39 cm.

9 May—7 June
Still Life
Image and Object
Selected by Hendrik Kolenberg

Paintings and Drawings: René Bolten, Rachel Ellis, Hendrik Kolenberg, Sallie Moffatt, Evan Salmon, Maryanne Wick. Ceramics: David Collins, Geoff Crispin, Greg Crowe, Marianne Huhn, Jen Lyall, Moraig McKenna, Susie McMeekin, Sarah Ormonde, Mitsuo Shoji, Natalie Velthuyzen.

2024 WINNER JO PARSONS The Language of Women (Detail)

APRIL-JUNE
2025

ONLINE REGISTRATIONS
31 March – 30 April 2025

EXHIBITION
Q Exhibition Space, Queanbeyan
24 May – 14 June 2025

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$25,000 IN PRIZES

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Braidwood and Bungendore
THE Q QUEANBEYAN PERFORMING ARTS CENTRE

WWW.QPRC.NSW.GOV.AU/ART-AWARDS

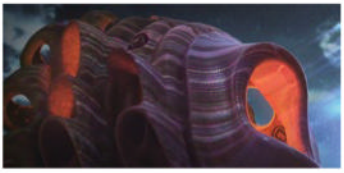
Gosford Regional Gallery

www.gosfordregionalgallery.com

36 Webb Street,
Darkinjung Country, East Gosford,
NSW 2250 [Map 12]
02 4304 7550
Open daily 9.30am–4pm.
Free admission.

12 April–15 June
25 Moments
Reimagining Twenty-Five Years of Art
Sharon Aldrick, Madeline Anderson, Atong Atem, Richard Bell, Jon Cattapan, Claire Healy and Sean Cordeiro, Russell Drysdale, Nathalie Gautier-Hartog, Minka Gillian, Shaun Gladwell, Anne Graham, Rew Hanks, Emily Kngwarreye, Greg Leong, eX de Medici, Rod Milgate, Nova Milne, Mirring Aboriginal Corporation, Tracey Moffatt, Reg Mombassa, Peter O'Doherty, Susan O'Doherty, Lloyd Rees, Luke Shadbolt, Beverly Smith, Stelarc, Angela Valamanesh, Yantra de Vilder, Guy Warren, Tjanpi Desert Weavers.

Drawing on nearly 500 exhibitions held at Gosford Regional Gallery since it opened in 2000, *25 Moments* celebrates the vitality and diversity of the Central Coast's much loved gallery.



Dr John Power, *Wander and Dwell*, digital still 2024. Courtesy of the artist.

24 May–29 August
Wander and Dwell
Dr John Power

Wander and Dwell is a real-time generative artwork responding to the natural topographic environment radiating from Gosford and the Central Coast of New South Wales, Australia. The traveller arrives in Gosford and begins a beguiling sensory journey, moving out into the landscape where rail and road networks wind busily through undulating coastline. Telco towers create their own lines of communication among sighing Norfolk pines. Deep time echoes through stratified colours of sandstone, conjuring apparitions, strange songs, and curious silhouettes which lead the traveller down forking paths. Through pencilling fern-light, the hinterland rainfall flows into estuarine mangrove stands and across the rippling surface of a lake on its way to the thrumming turquoise surf. Fascinated and buffeted by soaring cliffs, the traveller returns to the embrace of ancient casuarinas. Fear and beauty mingle in a liminal state of aporia - dissonance and paradox - forming a gateway. In time, we arrive at a transcendent state of tranquility.

Opening Friday 23 May, 6pm.

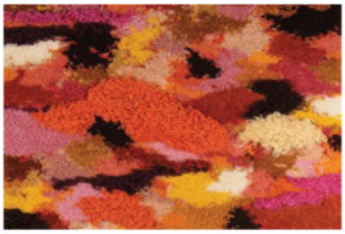
Glasshouse Regional Gallery

www.glasshouse.org.au

Biripi Country,
Corner Clarence and
Hay Streets, Port Macquarie,
NSW 2444 [Map 12]
02 6581 8888
Tue to Fri 10am–4pm,
Sat, Sun & Pub Hols 10am–2pm.
See our website for latest information.

Nathalie Gautier-Hartog, *River*, installation view. Photograph: Andrew Halliday. Courtesy of Wagga Wagga Art Gallery.

12 April—1 June
River
Nathalie Gautier-Hartog



Sophie Honess, *Rest*, (detail), 2023, made with vintage pre-owned materials, wool, latch hook mat.

18 April—13 July
Residue + Response:
Tamworth Textile Triennial

5th Tamworth Textile Triennial
RESIDUE+ RESPONSE
Connecting histories and futures

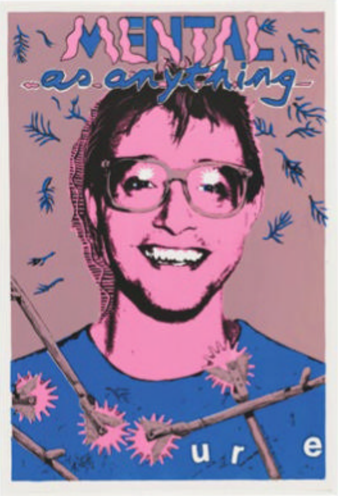
Goulburn Regional Art Gallery

www.goulburnregionalartgallery.com.au

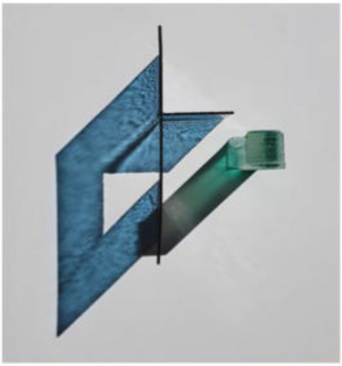
184 Bourke Street,
Goulburn, NSW 2580 [Map 12]
02 4823 4494
Mon to Fri 9am–5pm,
Sat 12pm–4pm.

4 April—24 May
Enjoy this trip: the art of music posters

Drawn from the National Gallery's expansive collection of Australian and international music posters spanning the 1960s to 1980s, *Enjoy this trip: the art of music posters* captures the spirit of the times as an era of experimentation. Journey back to the Summer of Love and be transported to a time when the music was funky, the art was kaleidoscopic and psychedelia was in full swing. *Enjoy this trip* presents a nostalgic exploration of the times through art, graphic design, music, colour and typography. *Enjoy this trip: the art of music posters* is a National Gallery Touring Exhibition supported by the Australian Government through the National Collecting Institutions Touring and Outreach Program.



Paul Worstead, Jimmy Jones Souvenirs, Mental as anything - *Creatures of leisure (Wayne)*, 1982, National Gallery of Australia, Kamberri/Canberra, gift of the artist 1994 © Paul Worstead.



Hannah Gason. Image courtesy of the artist.

4 April—24 May
Hannah Gason

Hannah Gason is a visual artist living and working on Ngunnawal and Ngambri Country. Her art practice is an exploration light and its ability to both articulate and create an illusion of space. Gason is interested in subtle shifts of light and colour, repeating patterns and contrasts between flatness and depth that convey an illusionary space and perspective. The artist is fascinated by repeating patterns and tonal shifts observed in her everyday surrounds which exist through the application of light. Gason enjoys the way that light interacts with

Sally Anderson
Sarah Drinan
Laura Jones
India Mark
Dionisia Salas
Julia Trybala
Amber Wallis

Tender

12 April – 15 June

1 Art Gallery Lane
Bowral NSW 2576
7 days 10am – 4pm
hello@ngununggula.com
02 4861 5348

NGUNUNGGULA
Retford Park
Southern Highlands
Regional Gallery

NSW GOVERNMENT
Wingecarribee Shire Council
National Trust

Artwork credit: Sarah Drinan, Everything in me is a bird, 2024. Courtesy the artist and Ames Yavuz.

ngununggula.com

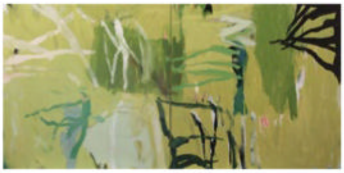
Goulburn Regional Gallery continued...

architectural and natural forms, and can both clarify, and sometimes create ambiguity around their true form. Gason's practice focuses on the way light defines space and perspective. This exhibition builds on the artist's existing works featuring glass activated with illumination and presented in ambitious installations. Gason's work is innovative and engaging, consistently investigates shifting points of view in spatial and temporal contexts.

Grace Cossington Smith Gallery

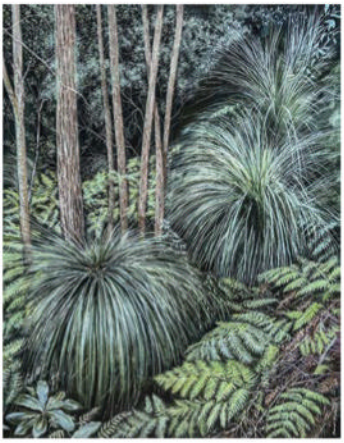
www.gcsgallery.com

GarinGai Country,
Gate 7, 1666 Pacific Highway,
Wahroonga, NSW 2076 [Map 7]
02 9473 7878
Tue to Sat 10am–5pm.
Free admission.
See our website for latest information.



Davis Collins, *Grass Talk*, 2023, oil on canvas, (diptych), 102 x 204 cm.

1 May—17 May
Artists from Hornsby
David Collins, Hua Ye and Matt Elliott.



Sandi Rigby, *Grass Trees*, acrylic, 61 x 50 cm.

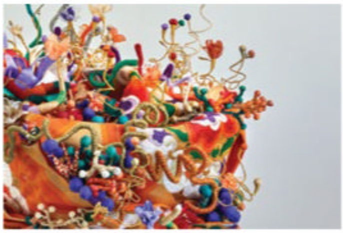
22 May—11 June
Artists from Ku-ring-gai
Anne Levitch, Dee Jackson, Sandi Rigby and Shahroud Ghahani

25 June—12 July
Young Curators
Abbotsleigh and Hornsby Girls High School, facilitated by 3:33 Art Projects, present works by Tina Havelock Stevens.

Hazelhurst Arts Centre

www.hazelhurst.com.au

Dharawal Country,
782 Kingsway, Gymea,
NSW 2227 [Map 11]
02 8536 5700
Open daily 10am–4pm.
Free admission.



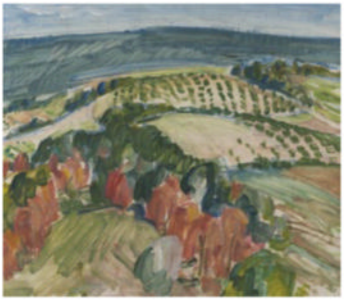
Hiromi Tango, *Obi's Dream: Childhood Memory (Shichi-Go-San Rite of Passage)*, (detail), 2025. Photograph: Alex Chomicz.

3 May—14 September
Sanctuary: 25 Years of Hazelhurst Arts Centre
Del Kathryn Barton, Michelle Cawthorn, Adam Cullen, Marc Etherington, Cherine Fahd, George Gittoes, Rochelle Haley, Bianca Hester, Gavin Hipkins, Shen Jiawei, Ildiko Kovacs, Bob Marchant, Alexander McKenzie, Idris Murphy, Caroline Rothwell, Alex Seton, Peter Sharp, Garry Shead, Hiromi Tango, Imants Tillers, Esme Timbery and Marilyn Russel, Kerry Toomey, Jason Wing, Anne Zahalka.

Hawkesbury Regional Gallery

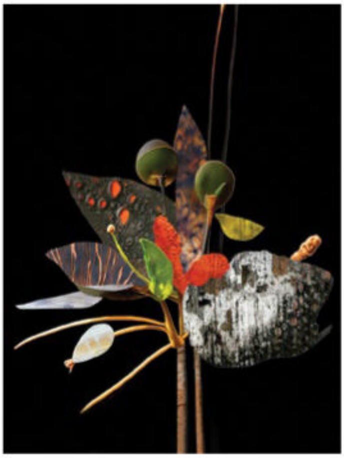
www.hawkesbury.nsw.gov.au/gallery

Dharug and Darkinjung Country,
Deerubbin Centre (top floor),
300 George Street,
Windsor, NSW 2756 [Map 11]
02 4560 4441
Mon to Fri 10am–4pm,
Sat & Sun 10am–3pm.
Closed Tuesdays and public holidays.



William Edwin Pidgeon, *Kurrajong*, 1937, oil on board, 34 x 39 cm. Collection Hawkesbury Regional Gallery, donated by Mr Alan Cleary.

11 April—1 June
A river, a mountain, a field, a road...
A rich exploration of the varied portrayals of landscape in the gallery's collections, capturing the breathtaking beauty of the Hawkesbury region and diverse interpretations of natural and built environments beyond the area. This exhibition will showcase works from the Hawkesbury Regional Art Gallery, the Hawkesbury City Council Collections, and contributions from the Friends of the Hawkesbury Art-Community and Regional Gallery Inc.



Kathrine Boland, *Bouquet no. 1*, pigment inkjet print on 300gsm archival cotton rag paper, 60 x 55 cm. Courtesy of the artist.

6 June—17 August
Burnt into Memory
Freya Jobbins, Jody Graham, Katherine Boland, Sarah Allely and Bill Code, Wona Bae and Charlie Lawler, Leanne Tobin.

Burnt into Memory explores the complex impact of the 2019-2020 Black Summer Bushfires on individuals and communities, within the context of reflection, healing, resilience and forward momentum. The exhibition includes works from artists living and working in the Hawkesbury and Blue Mountains Region and beyond, made following the aftermath of the fires.

The Japan Foundation Gallery

www.sydney.jpf.go.jp

Level 4, Central Park,
28 Broadway,
Chippendale, NSW 2008 [Map 9]
02 8239 0055
See our website for latest information.

11 April—27 September
Crafting Life: Stories from the Japanese Studio
Yukiko Tsuchiya, Hikoju Makie, Ōtsuchi Sashiko

Explore Japanese craft from a fresh perspective with The Japan Foundation, Sydney's exhibition *Crafting Life: Stories from the Japanese Studio*. Showcasing three craft practices from different regions of Japan, this exhibition highlights

The Japan Foundation Gallery continued...

the dynamism and resilience of artisans, who continually innovate to ensure the relevance of their craft practices in contemporary Japan, and beyond.

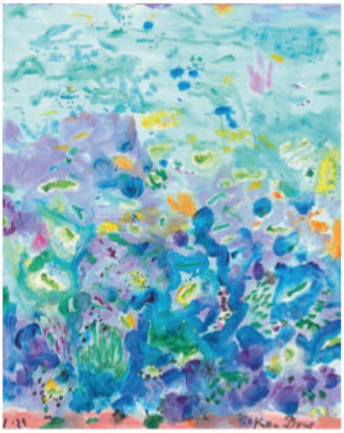
Curated by Olivier Krischer, Kathryn Hunyor and Bic Tieu and designed by Rina Bernabei, this exhibition features craft practices including a ceramic artist from Karatsu (Yukiko Tsuchiya), a maki-e lacquerware company originally from Wajima, now based in Kanazawa (Hikoju Maki-e Co. Ltd.), and a sashiko needlework collective turned 'brand' from Ōtsuchi (Ōtsuchi Sashiko).

The Ken Done Gallery

www.kendone.com

1 Hickson Road,
The Rocks, NSW 2000 [Map 8]
02 8274 4599
Open daily 10am–5pm.
See our website for latest information.

Since his first solo exhibition in 1980, Ken Done has become one of Australia's most famous artists. His work has been described as the most original style to come out of Australia, and his paintings are in collections throughout the world.



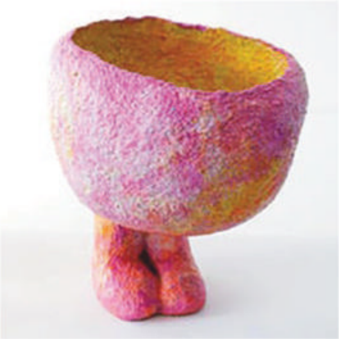
Ken Done, *Blue ginger reef*, 2024, oil, acrylic and oil crayon on linen, 100 x 80 cm.

17 April–12 June
Recent Work
Ken Done

Korean Cultural Centre Australia

www.koreanculture.org.au

Ground floor, 255 Elizabeth Street,
Eora Nation, Sydney,
NSW 2000 [Map 8]
02 8267 3400
Mon to Fri 10am–6pm.
Free admission.



Jane Lennon, *Hollow number 1*, 2002, Paper pulp, acrylic, Image by Kisma.

13 June–18 July
Nurture Nature
Jane Lennon, Tony Lennon, Seon Ae Lee

Nurture Nature explores the intricate themes of adoption, loss, and cultural identity, particularly highlighting the journey of embracing different cultures through nature-inspired works. The exhibition features works from a blended Korean family, including the daughter's childhood creations, the father's Orchid Penjing (Bunjae), and the mother's paper pulp sculptures.

Lavender Bay Gallery

www.royalart.com.au

Royal Art Society NSW
25–27 Walker Street,
North Sydney, NSW 2060 [Map 7]
02 9955 5752
See our website for latest information.

The Royal Art Society of NSW (RAS) is an independent not for profit gallery (Lavender Bay Gallery) and art school in North Sydney which aims to promote and encourage appreciation in the visual arts. It has been established since 1880. The Gallery exhibits a high calibre of paintings and sculpture from both established and emerging artists. Exhibitions change regularly throughout the year ensuring a diverse range of traditional and contemporary works are on show.

Lismore Regional Gallery

www.lismoregallery.org

Bundjalung Country,
11 Rural Street,
Lismore, NSW 2480 [Map 12]
02 6627 4600
Wed to Sun 10am–4pm,
Thurs until 6pm.
See our website for latest information.

The Lock-Up

www.thelockup.org.au

90 Hunter Street,
Awabakal and Worimi Country,
Newcastle, NSW 2300 [Map 12]
02 4925 2265
Wed to Sat 10am–4pm,
Sun 10am–2pm.
See our website for latest information.

Lauren Brincat, *When do I breathe?*, 2024, documentation of a performative score. Courtesy of the artist. Photograph: Zan Wimberley.

1 March–25 May
When do I breathe?
Lauren Brincat

1 March–25 May
The green dream
Locust Jones

Opening night documentation, *COLLECT* 2024, 12 July–1 September, 2024, curated by Isabel Whittle, The Lock-Up, Muloobinba/Newcastle. Photograph: Wanagi Zable-Andrews.

7 June–3 August
COLLECT 2025
Curated by Early Career Curator Andrea Grljusic, *COLLECT* is The Lock-Up's annual fundraising exhibition, which showcases over a hundred artists from Newcastle and the Hunter, as well as The Lock-Up's broader artistic community. *COLLECT: Focus* is also returning this year, presenting bodies of work from two local emerging artists, curated by Early Career Curator Malvika Satelkar. *Focus* will emphasise multidisciplinary art forms, including performance art and experimental practices. All works will be available to purchase online and in the gallery, with 40% of all sales supporting The Lock-Up's artistic program.

Macquarie University Art Gallery

www.artgallery.mq.edu.au

Dharug Country,
The Chancellery, 19 Eastern Road,
Macquarie University [Map 7]
Macquarie Park, NSW 2109
02 9850 7437
Mon to Fri 10am—5pm. Group bookings must be made in advance.

Macquarie University's art collections are an important part of Australia's national heritage. We're dedicated to their interpretation, display, preservation and management for the benefit of present and future generations.

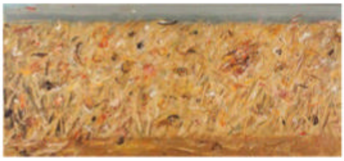
Our collections contains over 3991 items and crosses a range of mediums from painting, photography, prints and drawings to glassware, ceramics, textiles and video works.

6 March—21 May
Love is the Sweetest Thing
Ken Unsworth

Curated by Brad Buckley.

From the early performances of the 1970s, to the hugely popular suspended stone circles, to the installations that incorporate a sense of theatrically, to the "popera" collaborations with the Australian Dance Artists, to the large-scale paintings, Ken Unsworth continues to offer us a disturbing and uncompromising view of our shared humanity.

Event: In Conversation
Brad Buckly and Ken Unsworth,
Tues 13 May, 1.30pm.



Eric Smith (1919-2017), *Burning of the Cane*, 1973, oil on canvas, 150 x 311 cm. Macquarie University Art Collection Photography Effy Alexakis, Photowrite.

18 June—1 August
Eric Smith Survey: A Painter's Vision

Curated by Rhonda Davis, Leonard Janiszewski and Tom Murray

Eric Smith was a key figure in the development of Australian modernism. He won the Archibald Prize three times and the Wynne Prize twice at the AGNSW. His early works often featured portraits of his artist friends, reflecting his strong connections within the Sydney art scene at the time. Smith's inclusion in the landmark Direction 1 exhibition in 1956 at the Macquarie Galleries in Sydney unfurled his sense of exploring of what he referred to as, "throwing myself into the void, searching for ways to express truths in our times." In his later production period, Smith's work evolved more towards abstraction encapsulating a dynamic and forward-thinking approach that resonates deeply with current art tendencies.

Maitland Regional Art Gallery

www.mrag.org.au

Wonnarua Country,
230 High Street,
Maitland, NSW 2320 [Map 12]
Gallery & Shop,
Tue to Sun 9am—4pm.
Café, 8am—2pm. Free entry, donations always welcomed.

13 April—23 June
Pregnant Woman
Ron Mueck

Ron Mueck – *Pregnant woman* is on loan from the National Gallery of Australia through the Sharing the National Collection program. Over the year the work will engage with our own collection and exhibitions designed and curated to allow for different conversations and ideas to emerge related to family (in all its diverse forms), motherhood, birth and the marvel of humanity.

8 February—1 June
Barely Glimpsed
Patrick Mavety

Patrick Mavety is an Australian painter based in Muloobinba (Newcastle, NSW). His practice explores the everyday, encompassing countryside and urban landscapes, interiors, and portraiture.

1 March—8 June
Us
Gillean Bencke

Gillian Bencke is an artist who examines the stories we create around objects, symbols, and language. In *Us*, Bencke uses the Anthropocene as both a backdrop and subject to understand our drive to collect, preserve, and express our identities through personal and cultural artefacts.

1 March—1 June
My Message is Love
Mostafa Azimitabar

Mostafa 'Moz' Azimitabar's story is one of resilience, hope, and the transformative power of art. For Moz, the theme of love is central, both in his art and his activism.

8 March—22 June
Margaret and the Grey Mare
Katy B Plummer, music by Sally Whitwell.

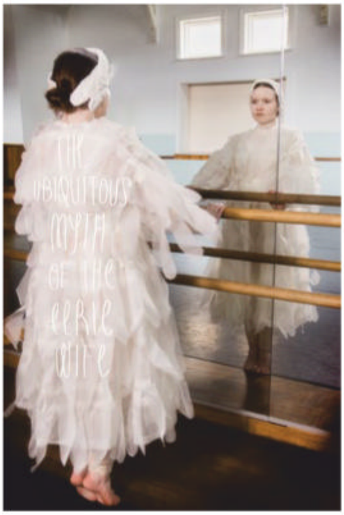
Margaret and the Grey Mare is an opera, a fever dream about an opera, and an immersive video installation. It was made in collaboration with a chatbot, coded to act as a channel to an ancient Celtic land spirit.

8 March—22 June
Singing in Harmony
Chris Capper and Virginia Cuppaidge

Singing in Harmony brings together the colourific artistic voices of Chris Capper and Virginia Cuppaidge in a dynamic exhibition that explores the interplay between abstraction, perception, and nature.

15 March—11 May
The Ubiquitous Myth of the Eerie Wife
Katy B Plummer

In response to Ron Mueck's monumental *Pregnant woman*, on loan from The National Gallery of Australia, *The Ubiquitous Myth Of The Eerie Wife* is a lush meditation on the eerie existence of the artist mother and on matrilineal creative inheritance and legacy, told against the hallucinatory and deeply familiar backdrop of Swan Lake.



THE UBIQUITOUS MYTH OF THE EERIE WIFE

Katy B Plummer, *The Ubiquitous Myth of the Eerie Wife*, (detail), 2024. Photograph: Kuba Dorabialski.

22 March—15 June
Brenda Clouten Memorial Art Scholarship 20 Year Anniversary Exhibition

Established by patrons Vicki and Bruce Woods in 2005 to honour their dear friend Brenda Clouten, the Scholarship supports two young achievers in visual arts to undertake a program of professional development through study, travel, research, or studio support. Now in its 20th year, the grants will support two creatives – 35 years or younger. This exhibition features finalists shortlisted for the scholarship.

Manning Regional Art Gallery

www.manningregionalartgallery.com.au

Biripi Country,
12 Macquarie Street,
Taree, NSW 2430 [Map 9]
02 7955 7074
Tue to Sat 10am—4pm.

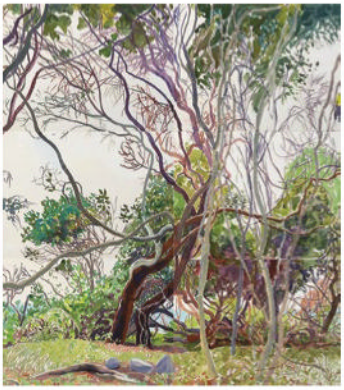
14 March—10 May
POSTWORLD
Alison Bennett (VIC), Neil Binnie (QLD), K.Verell (Blue Screen of Death) (TAS), Gail Mabo (QLD), Ron McBurnie (QLD), Jenny Mulcahy (QLD), Catherine Parker (QLD), David Rowe (QLD), Jason Sims (SA), Stephen Spurrier (QLD), Rhonda Stevens (QLD).

POSTWORLD features Australian artists who create parallel universes. Audiences are invited into the playful, sublime, poetic and cautionary in this exhibition. Drawing on the detritus of human experience, these worlds have their own internal

Manning Regional Gallery continued...

languages existing in alternate time and space. As this show was built, each artist's work expanded on this thematic provocation, finding pathways to comfort, resistant to the overwhelming sense of panic. Stillness, awe and appreciation resonated, honouring the world beyond its utility to provide resources for consumption in the Anthropocene. New fictions (and possible futures) are rendered, providing alternate perspectives on the environment, gender and capitalist hegemony.

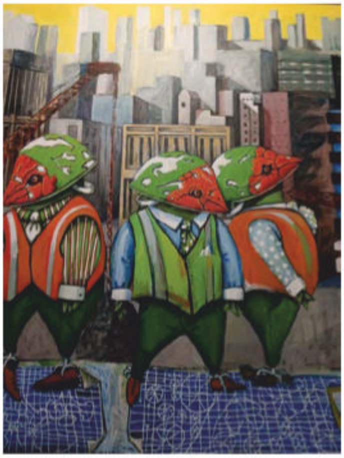
14 March—10 May
Figurative Works
Bev Davies



Mark Dober, *Saltwater Headland 1,* (detail), 2024, gouache on paper. Image courtesy of the artist.

15 May—12 July
The Splendour of Nature
Mark Dober

The Splendour of Nature is an exhibition of landscapes by Victorian artist Mark Dober featuring wall-sized works on paper using gouache and watercolour. These works were made on site, locally at Saltwater Headland, and at Wollemi National Park and the upper reaches of the Murrumbidgee River. The artist's single sheet coastal paintings complete the exhibition. Immersed in his subject, responding to the near and the far (weedy plants/leaves and sticks on the ground as much as the forest canopy or overarching sky), Dober's work celebrates his real time experience of nature. The artist paints with directness and immediacy.



Alison Higgs *Housing crisis, white hard hat, business tie,* 2024. Image courtesy of the artist.

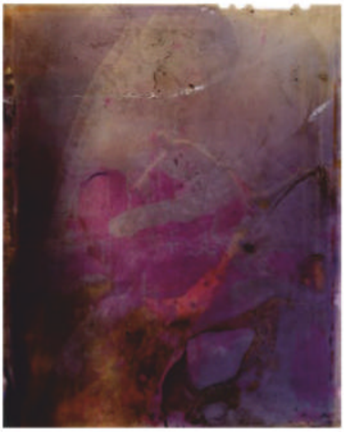
15 May—12 July
Housing Crisis
Alison Higgs

Alison Higgs' deeply thoughtful series of paintings and sculpture explores mankind's impact upon the natural environment. The rate of mammalian extinction in Australia illustrates the intersection between humans and nature, with many species now on the brink of collapse. Higgs' wry commentary, using anthropomorphic, almost surreal imagery, encourages reflection and discussion on this most dire situation.

Manly Art Gallery & Museum

www.magam.com.au

Guringai Country,
West Esplanade, Manly,
NSW 2095 [Map 7]
02 8495 5036
Tue to Sun 10am—5pm.
See our website for latest information.



Samantha Jade, *Apparition,* 2024, hand-printed chromogenic photograph.

11 April—1 June
TEN-FOLD: A Decade of Emerging Art Incubator Artists

To celebrate a decade of Art Incubator's innovative philanthropic art-support model, and showcase the extraordinary quality of contemporary emerging practices that have come through the program, this exhibition presents a survey of the works made by the 22 grant recipients between 2014 and 2024. A solo exhibition by the 2025 grant recipient, Samantha Jade is part of this project. Participating artists include: Nicole Zhang, Remy Faint, Megan Hales, Monica Rani Rudhar, Joshua Charadia, Orson Heidrich, Tom Keukenmeester, Shan Turner-Carroll, Victoria Hempstead, Nadia Odlum, Will French, Philjames, William Cooke, Seth Diego Birchall, Emma Finneran, Alice Couttoupes, Jack Lanagan-Dunbar, Eunjoo Jang, Kirtika Kain, Kate Mitchell, Matthew Bromhead, Mason Kimber.

Ryota Sato, *Showing Nature the wonders of Nature,* (video still).

6 June—27 July
Welcome to Wherever You Are

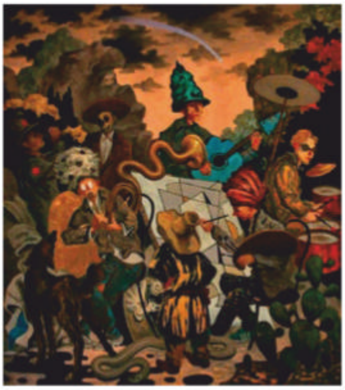
This exhibition foregrounds the work of artists who enfold time and space, positioning us in relationship to an environment that is shaped by cultural, spiritual, political, social, and intellectual forces. Central to the exhibition is community and the exchange of ideas. Artists and designers from across the globe are interrelated through the educational environment of the Parsons School of Design, The New School University, New York City. Curated by Simone Douglas and William Stover, it showcases emerging and established artists working across photography, video, painting, sculpture, performance, installation and AI, and reflect on the complex environments we create and share, both real and imagined.

Martin Browne Contemporary

www.martinbrownecontemporary.com

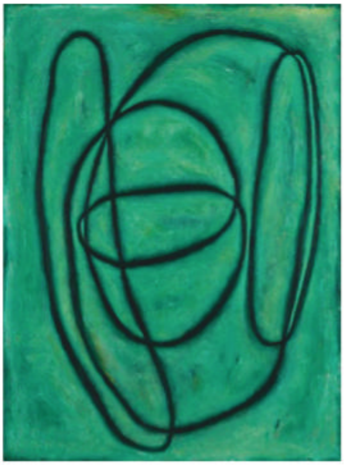
Gadigal Country,
15 Hampden Street,
Paddington, NSW 2021 [Map 10]
02 9331 7997
Tue to Sat 10.30am—6pm.
See our website for latest information.

1 May—24 May
Escarpments and Owls
Peter Cooley



Michael Vale, *Green shiny hat (& a shooting star),* 2024, oil on linen, 137 x 122 cm.

1 May—24 May
Field of Tambourines
Michael Vale



Ildiko Kovacs, *Lombok,* 2025, oil stick and oil paint on plywood, 102 x 75.5 cm.

29 May—21 June
Marking Ground
Ildiko Kovacs

29 May—21 June
Frivolous
Ebony Russell

Mosman Art Gallery

www.mosmanartgallery.org.au

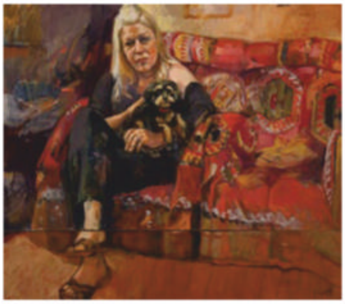
Cammeraigal and Borogegal
Country, 1 Art Gallery Way,
Mosman, NSW 2088 [Map 7]
02 9978 4178
Open Thu to Sun 10am—4pm,
Wed open until 8pm.
Closed public holidays.
See our website for latest information.

Mosman Art Gallery is a regional art gallery, serving the community of Mosman. The exhibition program is focused on celebrating and supporting local artists; interpreting and exhibiting the Mosman Art Collection which includes the past winners of the Mosman Art Prize and the Balnaves Gift; telling stories of Mosman through art, including the 60,000 years of the Boregagal and Cammeraigal People of the Eora Nation, the First Nations inhabitants of this land; and bringing the work of the most thoughtful and rigorous artists to Mosman.

17 May—17 August
A Painter's Painter

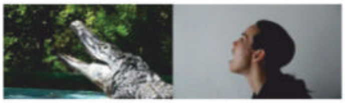
Curated by Mosman-based artist Ann Cape, *A Painter's Painter* examines the intimate relationship between portrait artist and sitter. Featuring depictions of some of Sydney's most beloved artists, alongside these artists' own work, viewers are invited into the space shared between artists and everything that space holds.

17 May—17 August
Curlew Camp



Ann Cape, *Portrait of Kerrie Lester,* 2003, oil on canvas, Mosman Art Collection, donated by Ann Cape, 2016. Image courtesy Mosman Art Gallery and © the artist.

The historic Curlew artists' camp at Sirius Cove was the base for significant Australian painters such as Tom Roberts and Arthur Streeton, who helped foster a new 'Australian style'. The exhibition features paintings from the period, as well as newly commissioned artworks by artists (Thea Anamara Perkins, Fiona Lowry, Abdul Abdullah, Marikit Santiago and more) responding to the site, its artistic heritage and the paintings made there.



Amrita Hepi, *Scripture for a smokescreen: Episode 2 BABY BABY YOU'RE A NATURAL,* (still), 2024, two-channel video and stereo sound Image courtesy and © the artist.

17 May—17 August
Scripture for a smokescreen: Episode 2 BABY BABY YOU'RE A NATURAL
Amrita Hepi

Amrita Hepi repositions ideals of human communication to mine an experience of transference with animals. Shot in two different zoos using available phone equipment, Amrita considers captivity, as a choreographer and vessel, and how zoos are agents of socialisation inextricably linked to mass communication. This alternative approach looks at adjacent technologies, how they implicate us in mass archiving of colonial monuments.

10 May—3 August
In Profile: Madison Baird

Madison Baird's practice encompasses a range of bush landscapes, still life and figurative works. Exploring human relationships and the emotional reprieve found in nature. Over the past few months spending time painting in the blue mountains (Dharug and Gundungarra land) Baird was inspired by the vibrant colours of the land shifting from winter to spring, watching the bush in a constant state of flux, and noticing the abundance of life that comes out both night and day.

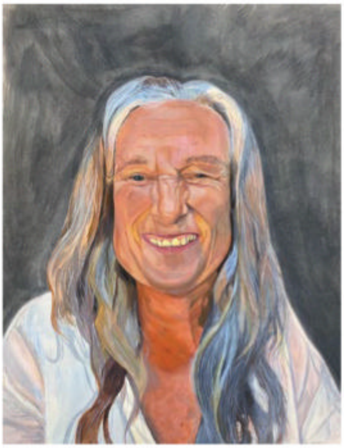
Murray Art Museum Albury (MAMA)

www.mamalbury.com.au

546 Dean Street,
Albury, NSW 2640 [Map 12]
02 6043 5800
Mon to Fri 10am—5pm,
Sat and Sun 10am—4pm.
See our website for latest information.

4 April—11 May
Ashe: This too shall pass

This too shall pass is a performance installation that examines the erosion of human connection in contemporary society.



Stella Thurkettle, *The Essence of Experience*, 2024, acrylic and liquefying medium on paper.

28 March—25 May
RAW25
Alexa Taylor, Alexandra McNamara, Amy Bishop, Brianna Walker, Chiana Broydell, Claudia Alessi, Indita Yaxley, Martin Fraser and Stella Thurkettle.

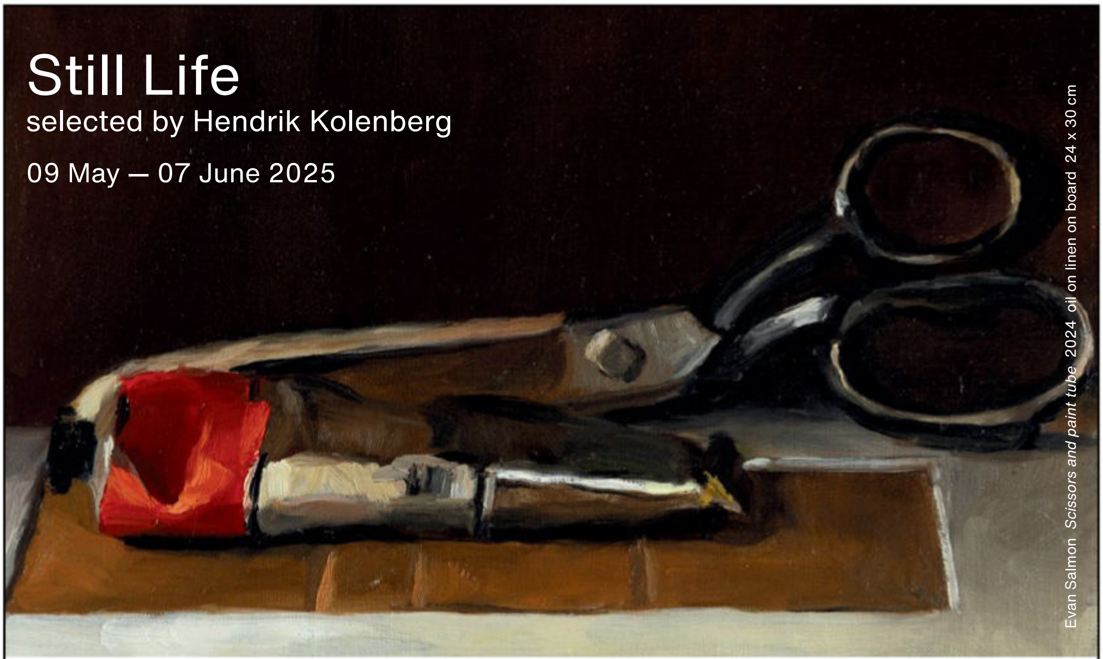
RAW25 is an annual showcase of the best original artworks produced by young people of the Murray region. This year's exhibition features nine artists, highlighting the unique perspectives and experiences of our local young people. The 2025 exhibition presents themes centred on the experience of being (a young) human – exploring self-identity, mental health, community, environment and belonging – through a range of mediums including painting, drawing, collage, printmaking, textiles and digital media. As part of the RAW program, participating artists are involved in a series of workshops with MAMA curatorial staff covering aspects of concept development, artwork preparation, and exhibition installation.

28 March—25 May
Avery Collie: Hazard Area

Hazard Area is Avery Collie's first solo exhibition, named for the "Do Not Enter" signs on bedroom doors of teens in the 2010s.

Still Life
selected by Hendrik Kolenberg

09 May — 07 June 2025



Evan Salmon *Scissors and paint tube* 2024 oil on linen on board 24 x 30 cm

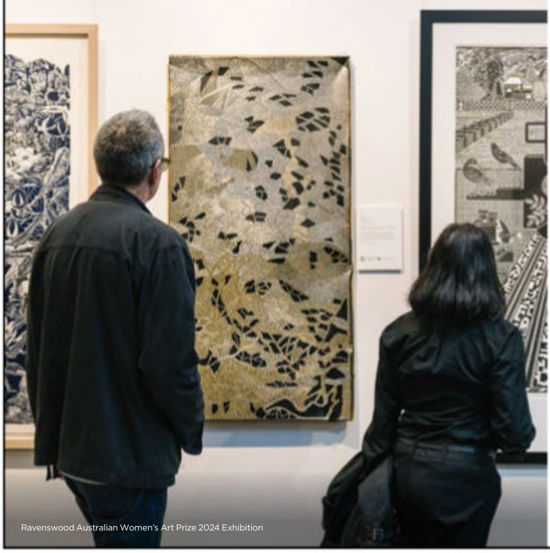
Paintings and Drawings
René Bolten Rachel Ellis Hendrik Kolenberg Sallie Moffatt Evan Salmon Maryanne Wick

Ceramics
David Collins Geoff Crispin Greg Crowe Marianne Huhn Jen Lyall Moraig McKenna Susie McMeekin Sarah Ormonde Mitsuo Shoji Natalie Velthuyzen

LNL
49-51 King Street
Newtown, NSW 2042
gallerylnl.com.au

gallerylnl.com.au

RAVENSWOOD
AUSTRALIAN WOMEN'S
ART PRIZE 2025



Ravenswood Australian Women's Art Prize 2024 Exhibition

Exhibition
Australia's Highest Value Art Prize for Women

OPENING NIGHT AND PRIZE ANNOUNCEMENTS
20 June

EXHIBITION
OF FINALISTS
21 June-6 July
Thursdays to Sundays (free entry)

SALE OF ARTWORKS
20 June-6 July

Purchase Opening Night Tickets
and Register to Buy Artworks
ravenswoodartprize.com.au

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Enquiries: 02 9498 9898 artprize@ravenswood.nsw.edu.au
Ravenswood School For Girls | Uniting Church School for Girls P-12 | 10 Henry Street, Gordon NSW

ravenswoodartprize.com.au

Museum of Contemporary Art Australia

www.mca.com.au

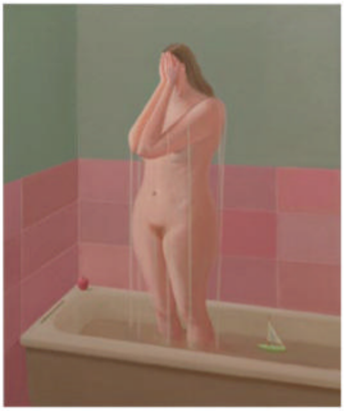
140 George Street, The Rocks,
Sydney, NSW 2000 [Map 8]
02 9245 2400
Mon, Wed to Sun, 10am–5pm.
Closed Tuesdays.

The Museum of Contemporary Art Australia (MCA) presents, collects and engages with the art of now. Guided by the principles of belonging, connection and influence, we aim to be the defining platform for contemporary art and ideas in Australia and beyond.

Located on Sydney Harbour at Tallawoladah, a home to stories, art and culture for over 65,000 years, the MCA contributes to the continuity of culture on our site. We connect the widest possible public to contemporary art through our collection, exhibitions, events, creative learning and access programs.

18 February—4 May
MCA Collection: Artists in Focus

The latest presentation of *MCA Collection: Artists in Focus* showcases works by 18 Australian contemporary artists in the MCA Collection. Experience works by Australian artists Brook Andrew, Gordon Bennett, Joan Brassil, Timo Hogan, Rosemary Laing, David Noonan, as well as a collaboration by Jessica Rankin and American artist Julie Mehretu. Works by the late artist of the Dhuḏi-Djapu clan from Dhuruputjpi, in eastern Arnhem Land, Mulkin Wirrpanda are on display along with a communal presentation of painting, printmaking and sculpture by nine Tiwi artists including Timothy Cook, Raelene Kerinauia Lampuwatu, Maria Josette Orsto, Nina Puruntatameri, Cornelia Tipuamantumirri, Bede Tungulatum and Pedro Wonaeamirri.



Prudence Flint, *The Bath,* 2022, oil on linen. Museum of Contemporary Art Australia, purchased with funds provided by the MCA Foundation, 2022, image courtesy and © the artist, photograph: Jessica Maurer.

1 March—20 July
The Intelligence of Painting

The Intelligence of Painting throws a spotlight on the energy of contemporary painting in Australia today through the work of 14 Australian women artists. The exhibition includes recent MCA Collection acquisitions, as well as new and recent paintings by Karen Black, Angela Brennan, Eleanor Louise Butt, Prudence Flint, Maria Madeira, Thea Anamara Perkins, Kerrie Poliness, Jude Rae, Jessica Rankin, Julie Nangala Robertson, Gemma Smith, Jelena Telecki, Jenny Watson and Nyapanyapa Yunupingu.

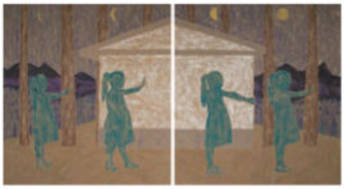
21 March—7 September
Warraba Weatherall

The Museum of Contemporary Art Australia presents the first solo museum exhibition by Kamilaroi artist Warraba Weatherall. Warraba Weatherall (b. 1987, Toowoomba, Queensland) is interested in how knowledge is created and communicated. He has undertaken extensive research into the histories of Kamilaroi cultural objects in public and private collections over the last decade. The exhibition includes large-scale installation, sculpture, painting and video works. It also premieres a number of new artworks, including a major new co-commission between MCA Australia and the Hawai'i Triennial 2025.

Nasha Gallery

www.nasha.com.au

Gadigal Land,
L1, 215 Thomas Street,
Haymarket, NSW 2000 [Map 9]
See our website for latest information.



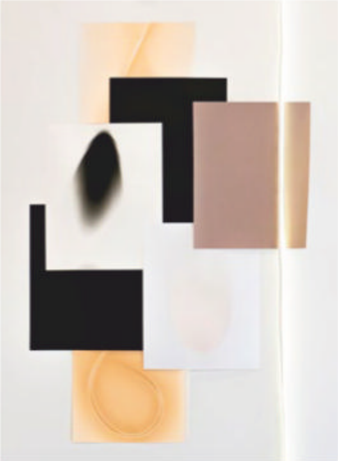
Mark Maurangi Carrol, *The Daughters of Ina (Kite)*, 2024, oil enamel and permanent marker on linen, 396 x 213 cm.

16 May—8 June
Islands not to scale (ueata)
Mark Maurangi Carrol

National Art School Nas Galleries & B25 Project Space

www.nas.edu.au

Gadigal Country,
156 Forbes Street,
Darlinghurst, NSW 2010 [Map 8]
02 9339 8686
Mon to Sat 11am–5pm.
Free admission.
See our website for latest information.



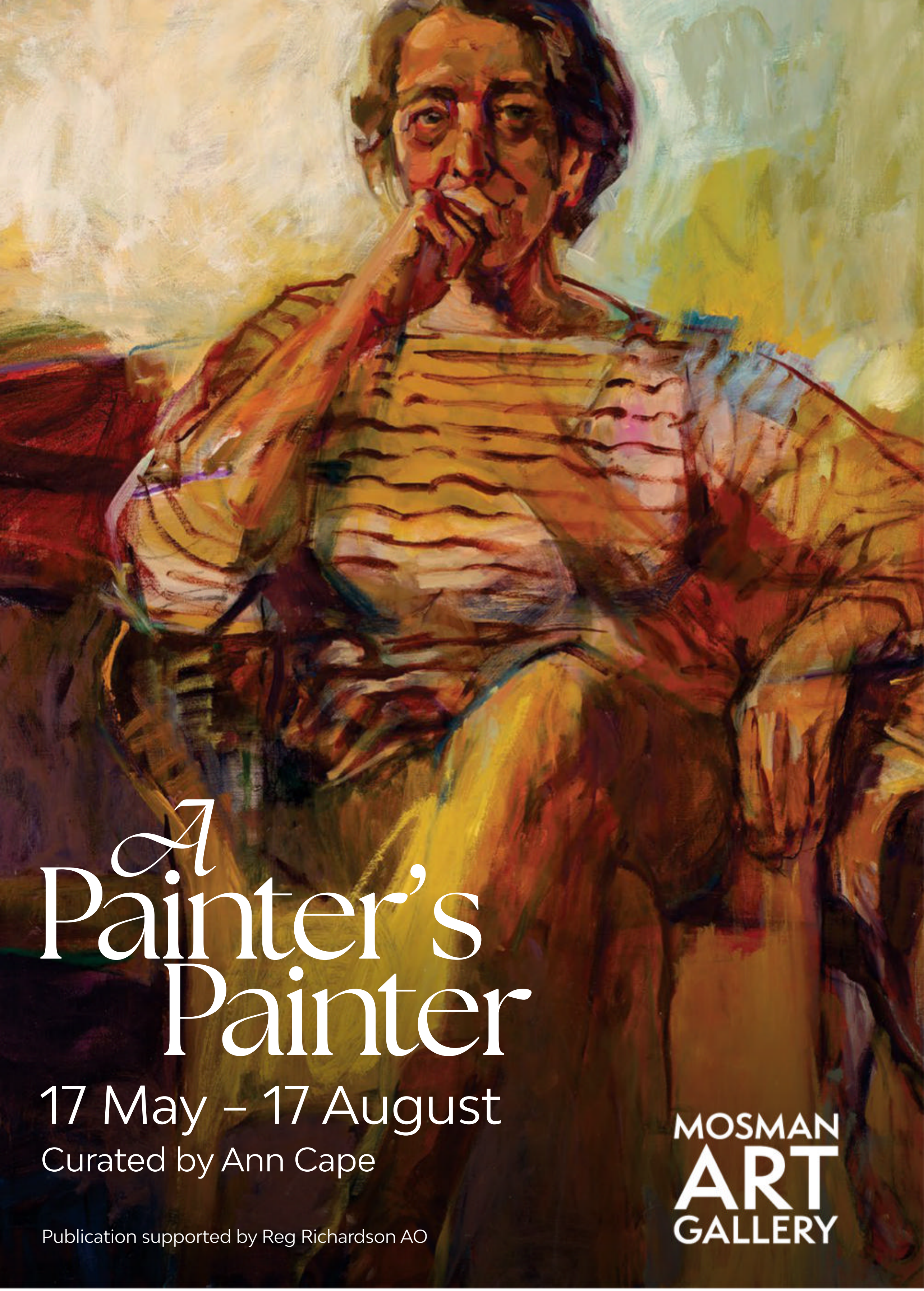
Yvette Hamilton, *Afterglow,* (detail), 2024, fixed and unfixed photographic paper, LED rope. Photograph by Richard Trang. Image courtesy and © the artist.

11 April—21 June
24th Dobell Drawing Prize

Badra Aji, Margaret Ambridge, Chesca Athas, Michael Bell, Ellen Bird, Cath Brophy, Osvaldo Budet, Peter Burke, Tom Carment, Amelia Carroll, Genevieve Carroll, Tracey Clement, Hannah Cooper, Sal Cooper, Artemisia Cornett, Maryanne Coutts, Jaq Davies, Jan Davis, Esther Erlich, Philip Faulks, Todd Fuller, Sue Grose-Hodge, Yvette Hamilton, Fe Heffernan, Emryn Ingram-Shute, Eamonn Jackson, Susan Jacobsen, Josephine Josephsen, Martin King, Anke Klevjer, Jane Lander, Rosemary Lee, Brian Martin, Jennifer Mills, Michelle Molinari, Monique Morter, Andrew Nicholls, Nadia Odlum, Toshiko Oiyama, Montgomery Parsons, Jose Patalinghug, Julie Paterson, Nic Plowman, Jaime Prosser, Imogen Eve Rowe, Linda Schneider, Amy Sibenaler, Sally Simpson, Julian Aubrey Smith, J9 Stanton, Floria Tosca, Claire Tozer, Shonah Trescott, Leonardo Uribe, Paul White, Agus Wijaya.

Australia's leading prize for drawing, the *Dobell Drawing Prize* is and an unparalleled celebration of technique, innovation and expanded practice. Presented at the National Art School in partnership with the Sir William Dobell Art Foundation, this biennial exhibition continues to highlight the enduring relevance and changing role of drawing within contemporary art practice. The winning work enters the National Art School's significant collection, built over the past 120 years.

This 24th edition is curated by Lucy Latella and showcases the work of 56 finalists, selected from 965 nationwide entries by judging panel Vernon Ah Kee, Dr Yolunda Hickman and Paula Latos-Valier AM. The works, through various media, consider a range of themes including domesticity and community, environmental care, and the impacts of colonisation and climate change.



A Painter's Painter

17 May – 17 August

Curated by Ann Cape

Publication supported by Reg Richardson AO

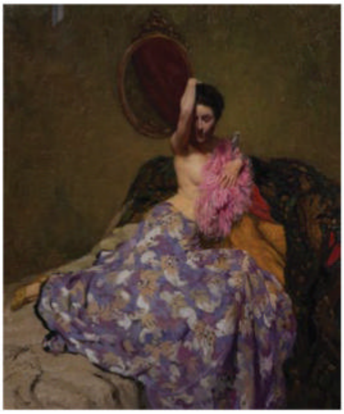
MOSMAN
ART
GALLERY

mosmanartgallery.org.au

New England Regional Art Museum

www.neram.com.au

Anaiwan Country,
106–114 Kentucky Street,
Armidale, NSW 2350 [Map 12]
02 6772 5255
Tue to Sun 10am–4pm.

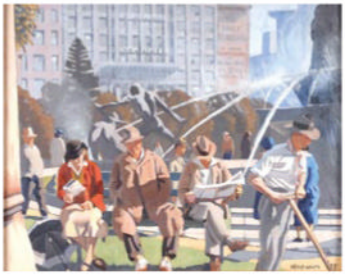


H.A. Hanke, *The Model*, 1937, oil on canvas. Gift of Howard Hinton 1938. The Howard Hinton Collection. Sponsored by Kim Taylor in 2021 for the Adopt An Artwork Program.

11 April–6 July
The Landscape of Giving: Celebrating 10 years of the Adopt an Artwork program at NERAM
NERAM is proud to celebrate the tenth anniversary of its Adopt an Artwork program, developed to support the ongoing preservation and conservation of artworks across the NERAM collections. Showcasing a large selection of artworks that have undergone preservation treatments over the decade and acknowledging the incredible and generous support received from community engagement, this exhibition offers a glimpse behind the scenes of the program and a new range of artworks from NERAM available for adoption.

11 April–8 June
Galah Regional Photography Prize
The Galah Regional Photography Prize celebrates and supports contemporary photography in regional Australia. With 42 images from 37 finalists from all around Australia and $27,000 in prize money, it is a highlight of the photography calendar. A partnership with Galah Magazine.

11 April–8 June
Halfway Home
Bridie McKelvey
A solo exhibition of delightful and whimsical assemblages and dioramas representing a small escape from life's hectic and sometimes harsh realities. Northern Rivers-based visual artist and graphic designer Bridie McKelvey's work takes seemingly mundane objects transforming them into intricate reimagined landscapes.



Herbert Badham, *Hyde Park*, 1933, oil on board. Gift of Howard Hinton 1933. The Howard Hinton Collection.

9 May–20 July
Movers and Shakers: Celebrating Art Deco
Herbert Badham, Grace Crowley, Douglas Dundas, Adrian Feint, Raynor Hoff, Margaret Preston, Thea Proctor, Ethel Spowers, Sydney Ure Smith, Doris Zinkeisen and more.

This exhibition, sourced from the NERAM collections, celebrates the centenary of art deco by highlighting influential people, showcasing the style, and the city of Sydney where art deco has had a lasting impact.

Ngununggula

www.ngununggula.com

Gundungurra and Dharawal Country, Ngununggula,
Retford Park, Southern Highlands Regional Gallery,
1 Art Gallery Lane,
Bowral, NSW 2576 [Map 12]
02 4861 5348
Mon to Sun, 10am–4pm.
See our website for latest information.

Sally Anderson: Courtesy of the Artist. Sarah Drinan: Courtesy of the Artist. Laura Jones: Photographer Amelia Rusgforth. India Mark: Courtesy of the Artist. Dionisia Salas: Courtesy of the Artist. Julia Trybala: Courtesy of the Artist & STATION. Amber Wallis: Photographer: Kate Holmes.

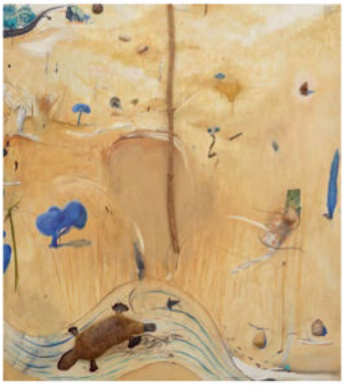
12 April–15 June
Tender
Sally Anderson, Sarah Drinan, Laura Jones, India Mark, Dionisia Salas, Julia Trybala and Amber Wallis.

Orange Regional Gallery

www.orange.nsw.gov.au/gallery

Wiradjuri Country,
149 Byng Street,
Orange, NSW 2800 [Map 12]
02 6393 8136
Open daily 10am–4pm.

Until 1 June
Tully Moore: How do you like them apples?



Brett Whiteley, *To Yirrawalla*, 1972. Art Gallery of New South Wales, transferred from the New South Wales, State Government in 1998. © Wendy Whiteley.

Until 9 June
Brett Whiteley: Inside the Studio
An Art Gallery of New South Wales and Brett Whiteley Studio touring exhibition.

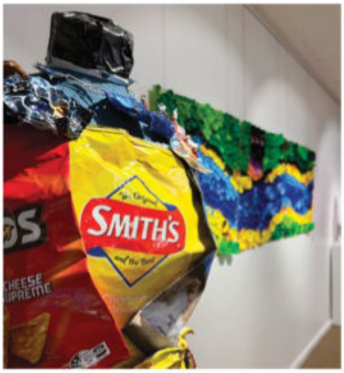
21 June–24 August
INSIGHT: Figure and Landscape
Ros Auld

Until 13 July
Selections from the Permanent Collection

Outback Arts Gallery

www.outbackarts.com.au

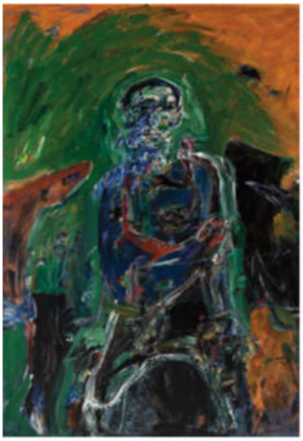
Gamilaroi and Wailwan Country,
26 Castlereagh Street,
Coonamble, NSW 2829 [Map 12]
02 6822 2484
Mon to Fri 9am–4pm.



Eric Smith Survey: A Painter's Vision

18 June—1 August

Curated by Rhonda Davis,
Leonard Janiszewski and Tom Murray



Eric Smith (1919-2017), *Leonard Hessing*, 1964, oil on board,
157.5 x 113 cm. David and Diane Taylor Family Collection.

Macquarie University Art Gallery

Dharug Country, The Chancellery,
19 Eastern Road, Macquarie University
Macquarie Park, NSW 2109
artgallery.mq.edu.au 02 9850 7437
Mon to Fri 10am–5pm.

artgallery.mq.edu.au

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sculptureonthefarm.com

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FRI 29 AUGUST 9AM-4PM
SAT 30 AUGUST 9AM-4PM
SUN 31 AUGUST 9AM-2PM

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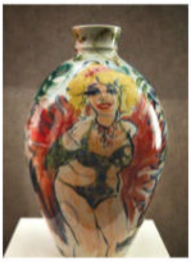
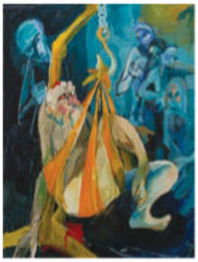
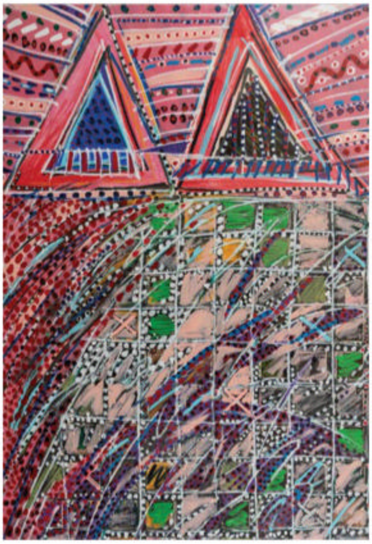


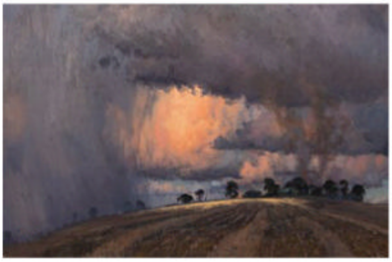
Wendy Sharp – Ian Smith.



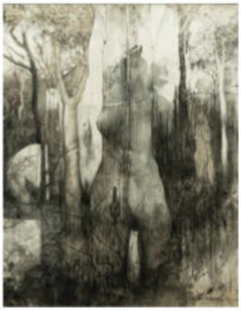
Kaya Sulc Acrylic on canvas.



Graham Blondel. Acrylic on paper.



Warwick Fuller. Oil on linen.



Randall Sinnamon.
Charcoal on canvas.

steelreid.com.au | 0414 369 696

steelreidstudio.com.au

Outback Arts Gallery continued...

19 May—27 June
Waste 2 Art Netwaste Competition & Annual Quilt Show Combined Exhibition WASTE 2 ART

A project by Netwaste, this exhibition and competition give aspiring and professional artists the chance to explore and share their waste reduction message and provides a wonderful opportunity for all community members including children, to showcase their artistic ability.

19 May—27 June
Quilt Show By The Material Girls

This highly anticipated annual exhibition shows the talented patchwork artists in the region and the stories they tell with fabric and thread. Opening over the June Long Weekend each year this exhibition is not one to miss.

Penrith Regional Gallery

www.penrithregionalgallery.com.au

Darug Country, 86 River Road,
Emu Plains, NSW, 2750 [Map 11]
02 4735 1100
Mon to Sun 10am–4pm.

15 March—11 May
Blak Douglas: The Halfway Line

The Halfway Line is a landmark exhibition showcasing the expansive career of First Nations artist Blak Douglas. From early explorations in graphic art to award-winning portraiture, Douglas has consistently highlighted the histories and experiences of Aboriginal Australians, using art as a tool for social change. This exhibition reflects on Douglas' artistic journey and lasting impact. Featuring key works from major institutions and new commissions, *The Halfway Line* is the most extensive presentation of his work, proudly staged in Western Sydney. Supported by Penrith City Council, Penrith Performing & Visual Arts, the NSW Government through Create NSW, and TLE Electricals.

15 March—11 May
Living with the River

Photography by Kayla Elomari.

Discover the beauty, power, and rich stories of the Hawkesbury-Nepean River, also known as Dyarubbin, through the eyes of the community. Supported by Penrith City Council, Penrith Performing & Visual Arts, the NSW Government through Create NSW, and TLE Electricals.

Emma Griffiths. Photography courtesy of the artist.

15 March—11 May
Untitled (42)
Emma Griffiths

Penrith Regional Gallery is proud to support emerging artists from Western Sydney, presenting the debut exhibition of local artist Emma Griffiths. A Penrith-based artist, Emma's passion for art began at Nepean Creative and Performing Arts High School. *Untitled (42)* references *The Hitchhiker's Guide to the Galaxy*, where the number 42 symbolizes existence's enigmatic nature. Through contrast and composition, Emma invites audiences to reconsider their surroundings with curiosity and depth. Supported by Penrith City Council, Penrith Performing & Visual Arts, the NSW Government through Create NSW, and TLE Electricals.

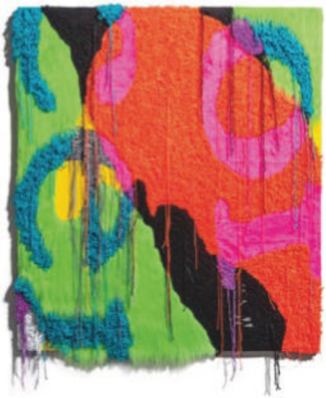
Performance Arts Culture Cessnock | PACC

www.mypacc.com.au

198–202 Vincent Street,
Cessnock NSW, 2325 [Map 12]
02 4993 4266
Tue to Fri 9am–4.30pm,
Sat 10am–2.30pm.
See our website for latest information.

12 April—24 May
Lovely Thunder

Lovely Thunder suggests the beauty of sound, yet this exhibition is deeply about colour - how it enters the eye and resonates in the mind. Curated by George Adams, the exhibition features 15 contemporary artists whose use of colour evokes a near-synaesthetic response.



Sarah Edmondson, *Certainly*, wool, faux fur, acrylic paint, nylon, retroreflective fabric on cotton, 130 x 103 cm.

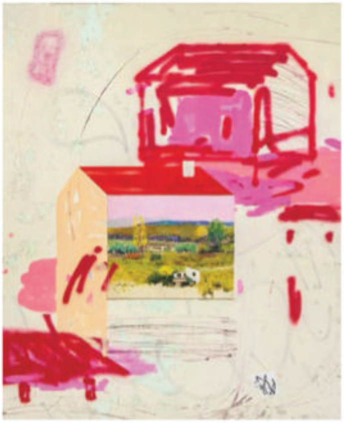
Through varied palettes, subjects, and styles, the works invite imagination and reveal how art shapes our view of the world. Opening event Saturday 10 May, 12noon–2pm.

PIERMARQ*

www.piermarq.com.au

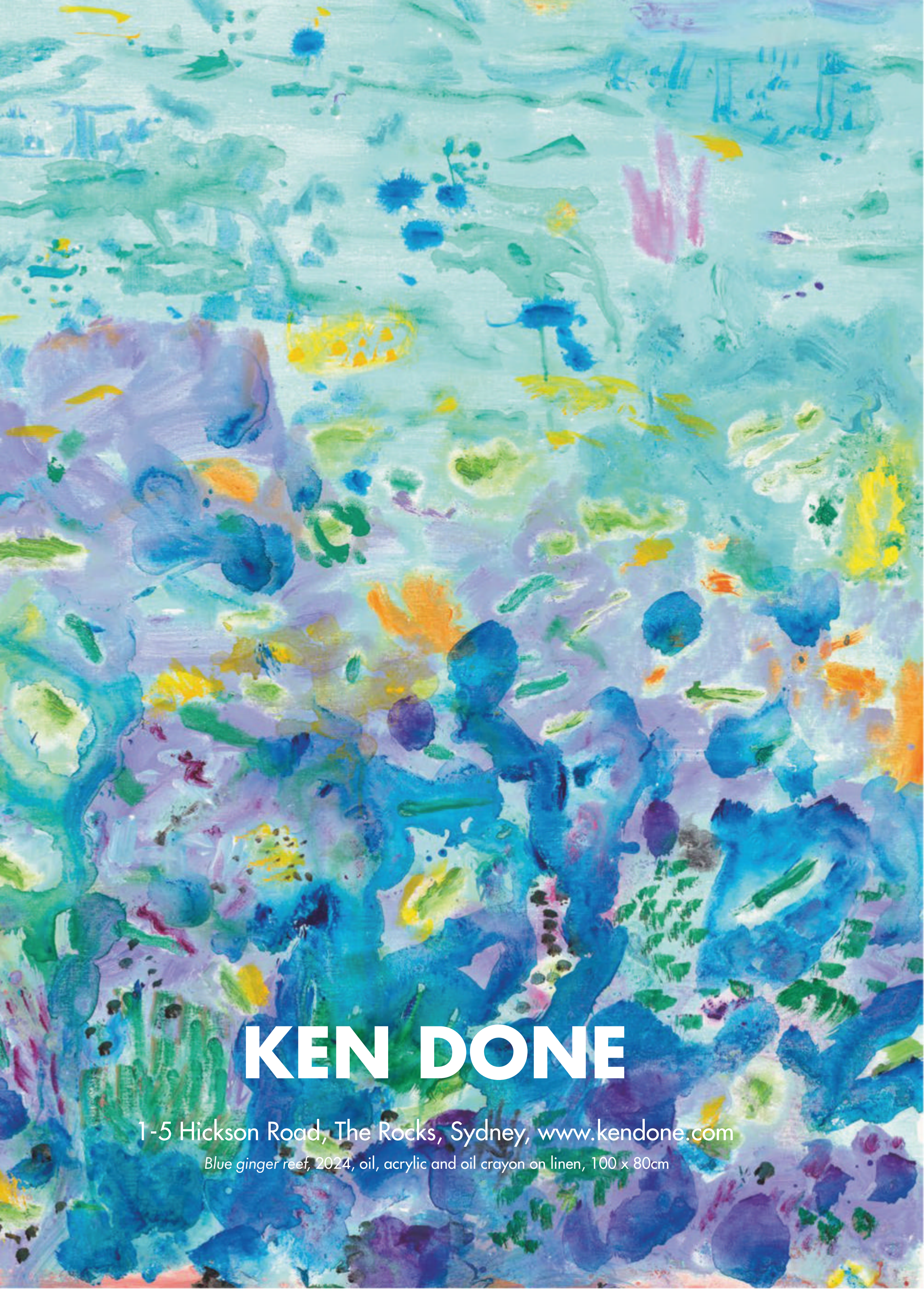
Eora Nation,
23 Foster Street,
Surry Hills, NSW 2010 [Map 10]
02 9188 8933
Mon to Wed 10am–5pm,
Thu to Sat 10am–6pm.
See our website for latest information.

PIERMARQ* is an art gallery located in Surry Hills, Sydney, exhibiting the forefront of international and Australian contemporary art. PIERMARQ* takes pride in fostering a global network of artists who support each other with practical advice and creative opportunities.



Cosimo Casoni, *Home Dirty Home*, 2025, oil, acrylic, spray paint, skateboard marks, marker, bitumen, dirt on canvas, 160 x 130 cm.

8 May—7 June
trade di casa
Cosimo Casoni



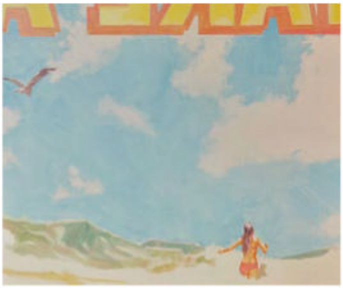
KEN DONE

1-5 Hickson Road, The Rocks, Sydney, www.kendone.com

Blue ginger reef, 2024, oil, acrylic and oil crayon on linen, 100 x 80cm

kendone.com

PIERMARQ* continued...



Craig Handley, *takeA*, 2025, oil on board, 25 x 30 cm.

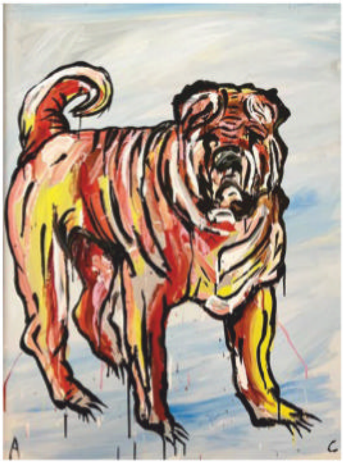
8 May—7 June
HEATWAVE
Craig Handley

12 June—26 July
Tear Drop or Tidal Wave
Curated by Jordy Kerwick.
Gabrielle Dunayski, Monica Kim Garza, Adam Laurence Hedley, Lucienne O'Mara, Ryan Schneider and Søren Sejr.

Rex-Livingston Art + Objects

www.rex-livingston.com

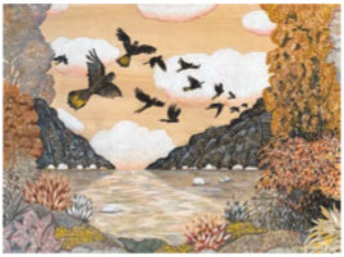
Dharug and Gundungurra Country,
182-184 Katoomba Street,
Katoomba, NSW 2780 [Map 11]
02 4782 9988
Thu to Sun 11am—5pm, Mon by appointment, closed Tue & Wed.
See our website for latest information.



Adam Cullen, *Snow Dog*, 2010, acrylic on linen, 138 x 105.5 cm.

2 May—1 June
Collectable/Emerging
Adam Cullen, Polina Karuso, j.b. Moran-Dias +++
A selection of secondary market paintings and new works by emerging artists.

7 June—15 June
20th Anniversary of bentART
A multiple artist exhibition with cash prizes. Community based. "To encourage, promote and support lesbian, gay, bisexual, transgender, intersex, queer, asexual and other sexually or gender diverse (LGBTIQA+) visual art by holding an Annual Art Exhibition in the Blue Mountains, with entries from emerging and professional LGBTIQA+ artists across Australia."



Jude Rose, *Black Cockatoos in Flight*, 2025, water colour pencil on birch wood, 48 x 64 cm + frame.

27 June—27 July
Of Land & Clay
Jude Rose (paintings) and Rebecca Verpoorten-Laws (ceramics)
Jude Rose explores her magical, colourful, topiary landscapes and vistas, Rebecca Verpooorten-Laws presents her whimsical narratives in clay.

Roslyn Oxley9 Gallery

www.roslynoxley9.com.au

Cadigal Country,
8 Soudan Lane (off Hampden Street),
Paddington, NSW 2021 [Map 10]
02 9331 1919
Tue to Fri 10am—6pm,
Sat 11am—6pm.
See our website for latest information.

11 April—10 May
Jenny Watson

16 May—14 June
Bill Henson

16 May—14 June
The Wind Cries Mary
Vivienne Shark LeWitt

Rusten House Art Centre

www.qprc.nsw.gov.au/Community/Culture-and-Arts/Rusten-House

87 Collett Street,
Queanbeyan, NSW 2620 [Map 12]
02 6285 6356
Wed to Sat 10am—4pm.

5 April—24 May
Fake and Famous
This exhibition brings together a diverse collection of works where artists reinterpret famous masterpieces and lesser-known works through their own creative lens. This exhibition features artworks in an array of mediums; paint, photography, sculpture, and mixed media, each piece reimagines or recreates iconic artworks from history.

5 April—24 May
Our Home
Alex Lynn
Alex Lynn's exhibition *Our Home* captures the beauty of the everyday. Alex's paintings aspire to that moment when you stop walking, visually drink in the scene before you and marvel at the light, atmosphere, and serenity of the moment. Alex works in oils, mostly painting urban infused landscapes, his artistic process he describes as slow and deliberate, achieving a defused focus that captures light and atmosphere with an ethereal effect.

5 April—24 May
Watercolour Vistas
H.G. Lloyd's Historic Landscapes
This exhibition features the watercolour sketchbook of Henry Grant Lloyd, who travelled extensively through NSW and beyond, in the 1860s and 70s. He captured landscape scenes in watercolour of the regions he visited, which are now historically significant. To accompany the sketchbook, a selection of works from the Queanbeyan region will be printed and on framed display, while an extensive range of digitised images from his sketchbook archive will be available on screen. H.G. Lloyd's sketchbook is on loan from the State Library of NSW and this exhibition forms part of the Australian National Heritage Festival.

Amanda Bruhn, *Fire Singer II*, 2022, white raku fired clay, 19 x 16 x 14 cm.

31 May—21 June
Intersection: Artist and Art therapist
Group Exhibition – ANZACATA Members
This group exhibition showcases works by ANZACATA registered arts therapists, exploring the unique intersection between clinical therapeutic arts practice and personal artistic expression.

31 May—19 July
Safari Art
Neil Sloan
Safari Art is a solo exhibition of works on paper by Neil Sloan, capturing his artistic response to travels throughout East Africa. From connecting with local communities, diverse landscape and wildlife,

ROS AULD

INSIGHT: Figure and Landscape

21 June - 24 August 2025

Image: Ros Auld in her studio, 2025. Photographer John Daly

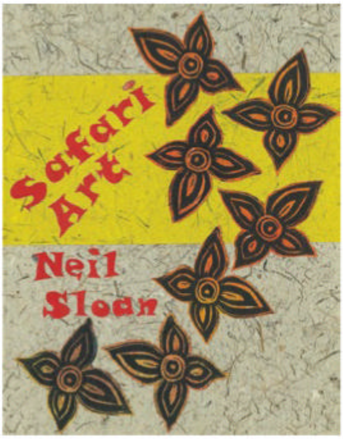
ORANGE CITY COUNCIL

NSW GOVERNMENT

Orange Regional Gallery

orange.nsw.gov.au/gallery

Rusten House Arts Centre continued...



Neil Sloan, *Safari Art*, 2011, lino-print on Kozo paper, 29 x 24 cm.

Neil creates expressive works layered with meaning, energy and a sense of place. Working on-site, he directly engages with his surroundings, translating his experiences through printmaking, collage and drawing.

SCA Gallery

www.sydney.edu.au/sca

Gadigal Lands,
Old Teachers' College,
The University of Sydney,
Manning Road, NSW 2006 [Map 7]
02 8627 8965
Mon to Fri 11am–5pm,
Sat 12pm–4pm.

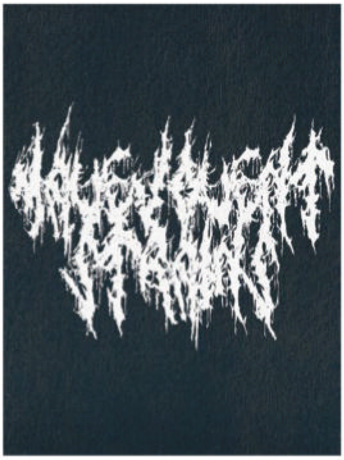


Image: Justin Andrews.

8 May—7 June
Malevolent Strains
Curated by Stuart Bailey

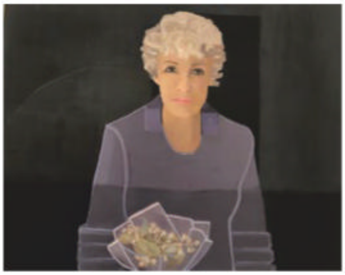
Justin Andrews, Joshua Yesni Arrant, Stuart Bailey, Andriana Carney, Marco Fusinato, Tony Garifalakis, Bridget Stehli, Maya Stocks and Karina Utomo.

Opening Wednesday 7 May, 6pm–8pm.

S.H. Ervin Gallery

www.shervingallery.com.au

Gadigal Country, National Trust of Australia (NSW), Watson Road, (off Argyle Street), Observatory Hill, The Rocks, Sydney,
NSW 2000 [Map 8]
02 9258 0173
Tue to Sun 11am–5pm.



Sinead Davies, *Heather Ewart*, 2024, oil on canvas, 94 x 94 cm.

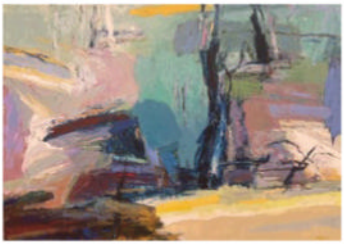
10 May—27 July
2025 Salon des Refuses: the 'alternative' Archibald & Wynne Prize selection

The Salon des Refusés was initiated by the S.H. Ervin Gallery in 1992 in response to the large number of works entered into the Archibald Prize which were not selected for display in the official exhibition. Each year our panel is invited to go behind the scenes of the judging process for the annual Archibald Prize for portraiture and Wynne Prize for landscape painting and figure sculpture at the Art Gallery of New South Wales, to select an exhibition from the many hundreds of works entered in both prizes but not chosen for the official award exhibition. Principal Sponsor: Holding Redlich.

Scieppan Gallery

www.scieppan.com.au

Shop 2/1 Francis Street,
Darlinghurst, NSW 2010 [Map 8]
0420 818 028
Contact for opening hours.
See our website for latest information.



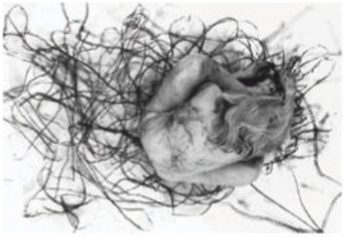
Chris Gentle, *Riverbank*, oil on canvas, 102 x 142 cm.

10 May—31 May
Chris Gentle
Opening 10 May, 3pm–5pm.

South East Centre for Contemporary Art

www.secca.com.au

Yuin Country, Zingel Place, Bega,
NSW 2550 [Map 12]
02 6499 2201
Mon to Fri 10am–5pm. Sat 10am–2pm. Closed Sun and public holidays.
See our website for latest information.



Julie Rrap, *Drawn Out*, 2022, video, 12 mins, 160 x 280 cm (dimensions variable) Courtesy of the artist, Roslyn Oxley9 Gallery, Sydney and Arc One Gallery, Melbourne.

10 May—28 June
Dobell Drawing Prize #23

The Dobell Drawing Prize is an unparalleled celebration of drawing technique and innovation. This National Art School touring exhibition showcases 45 of the 64 finalists from the 2023 Prize and includes Jane Grealey's winning work. Presenting a range of material approaches – from video and to ash, charcoal, ink and watercolour – the exhibition demonstrates the remarkable vitality and scope of contemporary Australian drawing.

William Dobell's love of drawing was recognised in 1993 when the Sir William Dobell Art Foundation (SWDAF) initiated a drawing prize in his name at the Art Gallery of New South Wales. For twenty years, the annual Dobell Prize for Drawing encouraged excellence in drawing and draughtsmanship among Australian artists. Past winners include Kevin Connor, David Fairbairn, Virginia Grayson, Nicholas Harding, Ann Pollak, Gareth Sansom, Jan Senbergs, Garry Shead and Aida Tomescu.

Building on the legacy of this respected award, the National Art School partnered with the SWDAF in 2019 to produce the biennial Dobell Drawing Prize. This new competition preserves an important attribute of the original prize, by not stipulating what a drawing is in the terms and conditions of entry. This allows definitions of drawing to shift and evolve with each exhibition, depending on the entries of the artists and the perspectives of the judges. *The Dobell Drawing Prize #23* – the 23rd exhibition in the Prize's storied history – continues this tradition of fostering conversations around the changing role of drawing within contemporary art practice.

Opening event, Friday 9 May, 5.30pm–7.30pm.

JUSTINMILLER.ART

Justin Miller Art – Experts in the acquisition and sale of significant Australian and international artworks.

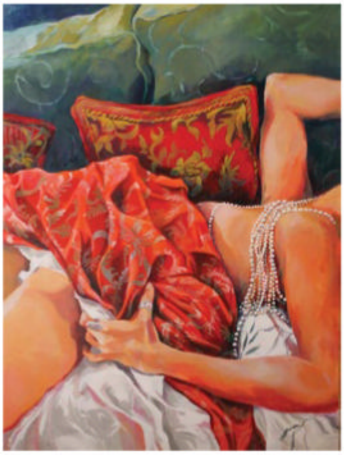
Address: 10A Roylston Street, Paddington NSW 2021
Phone: +61 2 9331 7777
Email: info@justinmiller.art
Gallery Opening Hours:
Tuesday – Friday: 10am – 5pm
Saturday – Sunday: 11am – 5pm

justinmiller.art

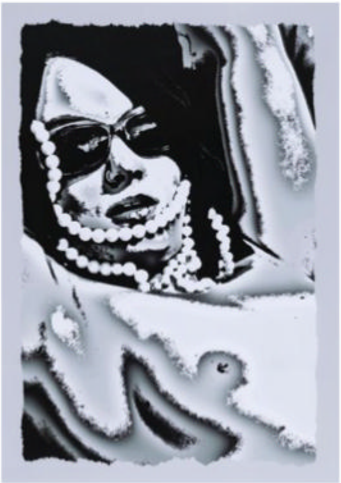
SteelReid Studio

www.steelreidstudio.com.au

Katoomba, Blue Mountains,
NSW 2780 [Map 11]
0414 369 696
Viewings by appointment.



Pennie Steel, *Pearls.*



Brian Reid, *No 21.*

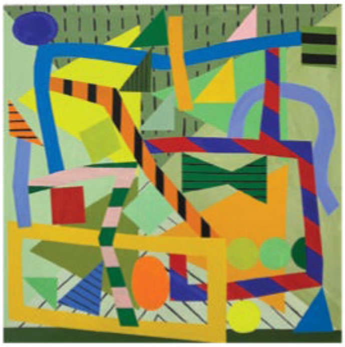
Viewings and artworks by Pennie Steel and Brian Reid by appointment.
See our website for latest information.

Straitjacket

www.straitjacket.com.au

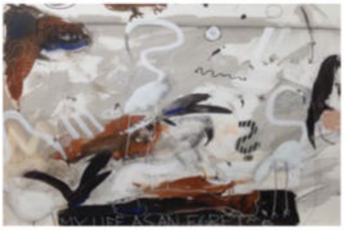
Muluubinba,
222 Denison Street,
Broadmeadow, NSW 2292 [Map 11]
0434 886 450

26 April—18 May
Isabel Gomez, Brett Piva



Julia Flanagan, *Up is down and down is up*, 2024, acrylic and flashe on board 61 x 61 cm.

24 May—15 June
Julia Flanagan, Lezlie Tilley
Opening Saturday 24 May, 11am–5pm.



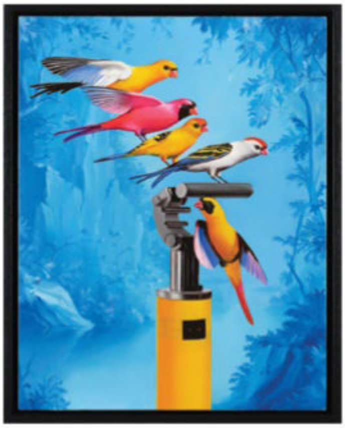
Sieglinde Battley, *My life as an Egret*, 2024, acrylic and mixed media, 91 x 122 cm.

21 June—13 July
Alessia Sakoff, Sieglinde Battley, Stuart Smith
Opening Saturday 21 June, 11am–5pm.

Sullivan+Strumpf Gadigal/Sydney

www.sullivanstrumpf.com

799 Elizabeth Street, Zetland,
NSW 2017 [Map 7]
02 9698 4696
Tue to Sat 10am–5pm,
or by appointment.



Sam Leach, *Landscape with finches and skull*, 2025, oil on board, 40 x 30 cm.

8 May—31 May
If then else
Gemma Smith

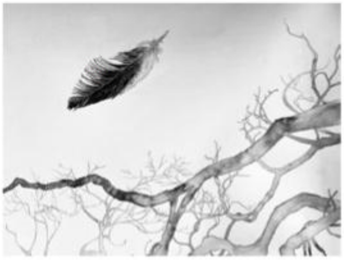
8 May—31 May
Leisure Herd
Sam Leach

5 June—28 June
Take me home
Tim Silver

Tamworth Regional Gallery

www.tamworthregionalgallery.com.au

466 Peel Street,
Kamilaroi Country,
Tamworth, NSW 2340 [Map 12]
02 6767 5248
Tue to Fri 10am–5pm,
Sat & Sun10am–4pm.



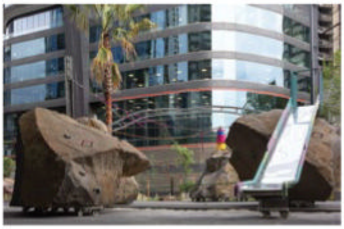
Vicki Luke, *Gilgai - a gift from above*, (detail), 2022.

12 April—15 June
Overhead and Underneath
Vicki Luke
This exhibition will feature artworks from 24 regionally based artists hailing from the New England North West and Riverina areas whose pieces encourage taking the time to look overhead or underneath your feet.

Tin Sheds Gallery

www.sydney.edu.au/tin-sheds

Gadigal Land,
148 City Road, Darlington,
Sydney, NSW 2008 [Map 14]
02 9351 3115
Tue to Fri 10am–4pm.



Mike Hewson, *Rocks on Wheels*, 2022. Courtesy Mike Hewson.

16 April—30 May
A Good Idea
Stand Van Zaken (BE), Theo De Meyer (BE),

25 Moments

Reimagining Twenty-Five Years of Art

Drawing on the nearly 500 exhibitions that have been held at the Gosford Regional Gallery since it opened in 2000, 25 Moments celebrates the vitality of the Central Coast's much-loved Gallery. A celebration of 25 years of art.

12 April – 15 June 2025

- Sharon Aldrick
- Madeline Anderson
- Atong Atem
- Richard Bell
- Jon Cattapan
- Claire Healy and Sean Cordeiro
- Russell Drysdale
- Nathalie Gautier-Hartog
- Minka Gillian
- Shaun Gladwell
- Anne Graham
- Rew Hanks
- Emily Kngwarreye
- Greg Leong
- eX de Medici
- Rod Milgate
- nova Milne
- Mirring Aboriginal - Corporation
- Tracey Moffatt
- Reg Mombassa
- Peter O'Doherty
- Susan O'Doherty
- Lloyd Rees
- Luke Shadbolt
- Beverly Smith
- Stelarc
- Angela Valamanesh
- Yantra de Vilder
- Guy Warren
- Tjanpi Desert Weavers

Opening 6pm Fri 11 April 2025

Guest speaker Anthony Bond OAM
Music by DJ Goldfoot

Gosford Regional Gallery

Central Coast Council

Free entry, open daily 9:30am-4pm | 36 Webb St, East Gosford, NSW, 2250 | 02 4304 7550 | gosfordregionalgallery.com | @gosfordgallery

Tin Sheds Gallery continued...

Stefanie Everaert (BE), GFA2 (ES/AU), Desplans (FR/SE), BAST (FR), Erika Nakagawa + erikalab (JP), Mike Hewson (NZ/AU), Sam Chermayeff Office (DE/USA), Ine Meganck (BE).

A space where architecture celebrates directness, ingenuity, and the transformative power of just -good- ideas.

A Good Idea is a collaborative exhibition by Stand Van Zaken (BE), a state of play that brings together drawings by architects from around the world, serving as instructions for locally crafted artifacts. These peculiar objects, born of global imagination and local interpretation, are explicit in their construction yet indeterminate in their use, loosely exploring themes of domesticity and the often-overlooked rituals of everyday life.

Tomoko Hayashi. Photo by Yuna Yagi. Courtesy Tomoko Hayashi.

12 June—25 July
Actions for Water
Urbonas Lab (USA - MIT / LITH), Sao Sreymao (KH), Zarina Muhhamed (SG), Tomoko Hayashi (JPN), Mei Swan Lim (AU), Imani Jacqueline Brown (USA), Daniel Jan Martin (AU), Underfoot Collective (AU)

By intertwining artistic practice with ecological advocacy, *Actions for Water* fosters a deeper understanding of our relationship with water and its vital role in sustaining life.

Actions for Water unites artists, architects, and cartographers from diverse geographies to examine swamps, ponds, wetlands, and subterranean waters as vital ecologies of renewal. While frameworks like the Ramsar Convention aim to protect these environments, their ongoing degradation highlights the urgent need for intervention. Reimagined as interconnected zones of ancestral, ecological, and scientific networks, subterranean waterscapes are envisioned as spaces of radical sensuality, otherworldliness, and speculative possibilities. Curated by Sharmila Wood.

Tweed Regional Gallery & Margaret Olley Art Centre

www.gallery.tweed.nsw.gov.au

Bundjalung Country,
2 Mistral Road, Murwillumbah South, NSW 2484 [Map 12]
02 6670 2790
Wed to Sun 10am—4pm.

Maria Fernanda Cardoso, *Spiders of Paradise: Maratus volans,* 2024, pigment print on paper, framed. Courtesy of the artist and Sullivan+Strumpf, Sydney. © the artist.

10 May—3 August
Maria Fernanda Cardoso: Spiders of Paradise

An MCA Australia touring exhibition of video and photographic work by Maria Fernanda Cardoso. *Spiders of Paradise* presents the artist's ongoing photographic series featuring the tiny Australian *Maratus* spider. It includes new works from this series as well as Cardoso's acclaimed video work *On the Origins of Art I-II* (2016). *Maria Fernanda Cardoso: Spiders of Paradise* is an exhibition developed and toured by the Museum of Contemporary Art Australia, assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and supported by the NSW Government through Create NSW.

9 May—10 August
Gunimaa-Source
Debbie Taylor-Worley and Sophie Taylor

Regional artists Debbie Taylor-Worley and Sophie Taylor are mother and daughter artists from strong matriarchal Gamilaraay/European heritage. Their joint exhibition *Gunimaa-Source* visually expresses the source of their feminine power which they explore through a cultural lens.

SOVEREIGNTY
Luther Cora, *Sovereignty,* 2023, digital print on photographic paper, 103 x 74 cm, framed. Image courtesy and © the artist.

9 May—10 August
Key Rhythm
Tamara Mendels

Key Rhythm is an exhibition of new work by Northern Rivers artist Tamara Mendels exploring gesture, line and surface. Spanning across painting and sculpture, Mendels' unique forms are a result of working within her own processes and self-imposed boundaries.

21 March—28 September
Breast Plates
Luther Cora

Breast Plates is a personal photographic series by Bundjalung and Yugambeh Nation artist Luther Cora that delves into the intricate layers of history, culture, and colonisation impacting Australian Aboriginal peoples. The photographic collection serves as both a homage and a critique, exploring the weight of the past and the enduring and resilient spirit of Aboriginal people.

21 March—31 August
Painting Life: Margaret Olley and Works from the Collection

This exhibition celebrates vibrant still life paintings by Margaret Olley (1923-2011) in the Tweed Regional Gallery collection, together with contemporary responses to Olley's home studio re-creation that is on permanent display at the Margaret Olley Art Centre.

14 February—22 June
Minghua Xiang: Finding Harmony in Hope

Minghua Xiang was the recipient of the 2024 Tweed Regional Gallery – National Art School Master of Fine Art (Painting) Residency Award. The solo exhibition *Finding Harmony in Hope* is the result of Xiang's residency at the Nancy Fairfax Artist in Residence Studio.

7 February—26 October
The Comfort of Home
Tweed Regional Gallery collection

The Comfort of Home presents works from the Tweed Regional Gallery collection that explore the home as a sanctuary – our own individual corner of the world.

UNSW Galleries

www.unsw.to/galleries

Bidjigal & Gadigal Country,
Corner Oxford Street & Greens Rd, Paddington, NSW 2021 [Map 10]
02 8936 0888
Wed to Fri 10am—5pm, Sat & Sun 12pm—5pm. Closed public holidays.

24 May—10 August
Parlingarri Amintiya Ningani Awungarra: Old and New at Jilamara Arts

A major exhibition of new and recent works by leading Tiwi artists, including Arthurina Moreen, Columbiere Tipungwuti, Conrad Kamilowra Tipungwuti, D.Wilson, Janice Murray, Johnathon World Peace Bush, Kaye Brown, Matthew Freddy Puruntatameri,

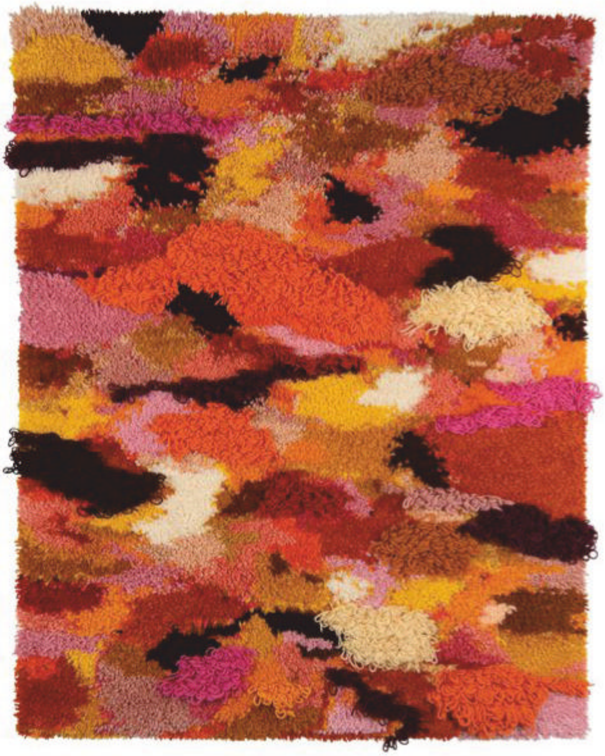
GLASSHOUSE REGIONAL GALLERY

RIVER IN MY MIND IN MY WORK

NATHALIE GAUTIER-HARTOG

On view 12 April - 1 June

Nathalie Gautier-Hartog, installation view, photo by Andrew Halliday courtesy Wagga Wagga Art Gallery



5TH TAMWORTH TEXTILE TRIENNIAL, RESIDUE + RESPONSE

On view 18 April - 13 July

5th Tamworth Textile Triennial
RESIDUE+
RESPONSE
Connecting histories and futures

This project has been assisted by the Australian Government's Visions of Australia and Regional Arts Fund programs.

Sophie Honess, *Rest*, 2023. Made with vintage pre-owned materials, wool, latch hook mat

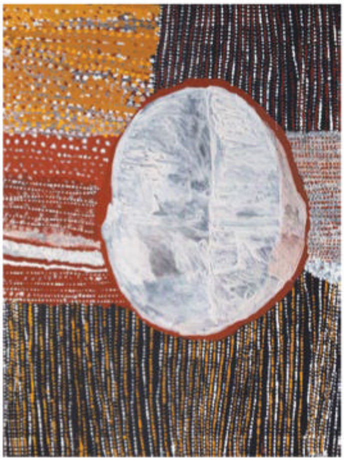
GLASSHOUSE PORT MACQUARIE
Corner Clarence & Hay Streets,
Port Macquarie NSW 2444
glasshouse.org.au

Regional Gallery Opening Hours
Tue - Fri 10am - 4pm
Sat, Sun & Public Hol's 10am - 2pm
Closed Mondays

GLASSHOUSE PORT MACQUARIE

PORT MACQUARIE HASTINGS COUNCIL

UNSW Galleries continued...



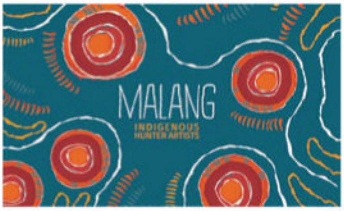
Conrad Kamilowra Tipungwuti, *Warnarringa (sun),* 2024. Image courtesy the artist and Jilamara Arts.

Michelle Pulatuwayu Woody Minnapinni, Mickey Fogarty Wilson, Patrick Freddy Puruntatameri, Pedro Wonaeamirri, Raelene Kerinauia Lampuwatu, Timothy Cook, and Walter Brooks. The exhibition also includes a special presentation of pioneering artists Kutuwulumi Purawarrumpatu Kitty Kantilla, Mary Magdalene Tipungwuti, Maryanne Mungatopi, and Taracarijimo Freda Warlapinni. Curated by José Da Silva with Jilamara Arts.

The University Gallery

www.newcastle.edu.au/university-gallery

Awabakal and Worimi Country,
The University Gallery & Senta Taft
Hendry Museum, University
of Newcastle, University Drive,
Callaghan, NSW 2308 [Map 12]
02 4921 5255
See our website for latest information.



Carissa Paglino, *Malang - Together,* 2015, mixed media (design based on original artwork by Saretta Fielding).

30 May—12 July
Malang: Indigenous Hunter Artists

Wagga Wagga Art Gallery

www.waggaartgallery.com.au

Wiradjuri Country,
Civic Centre, corner Baylis
and Morrow streets,
Wagga Wagga, NSW 2650 [Map 12]
02 6926 9660
Tue to Sat 10am–4pm,
Sun 10am–2pm, closed Mondays.
Free admission.

15 February—25 May
Mei Zhao: Remapping Erased Landscapes

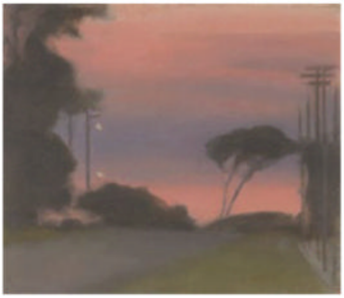
This multimedia exhibition explores the visual forms of disappeared Chinese presence and market gardens, in the Riverina region.

10 May—20 July
50 Years, 50 Treasures –
From the Collection

Celebrate Wagga Wagga Art Gallery's 50th anniversary with a gallery-wide program. Featuring treasures from the National Art Glass Collection, Margaret Carnegie Print Collection and General Collection.

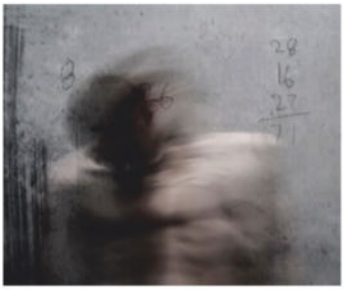
10 May—31 August
Life Story
Aunty Fay Clayton & Uncle Bill Wallace

Paintings by Wiradjuri elder, Aunty Fay Clayton, and Gamilaraay elder Uncle Bill Wallace. Depicting stories of their long lives.



Clarice Beckett, *Evening landscape,* c 1925, National Gallery of Australia, Kamberri/Canberra, purchased 1974.

3 June—7 September
Paintings from the National Collection
Clarice Beckett



Kate Baker, *Within Matter #6,* 2007, UV flatbed digitally printed toughened glass, mounted on mild steel base.

Paintings from the National Collection presents an intimate, rarely seen collection by one of the most original artists of early twentieth century Australia.

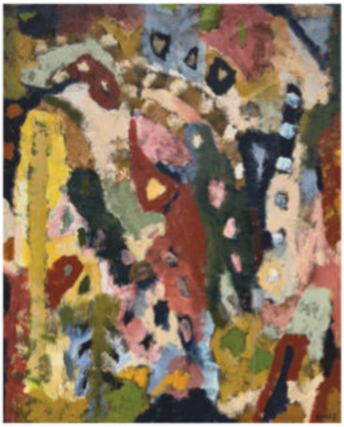
10 March—7 September
Bleak House: Dark Visions

Bleak House: Dark Visions sets the stage for a journey into the less explored realms of human experience, where viewers are invited to confront the darker aspects of our inner world.

Wentworth Galleries

www.wentworthgalleries.com.au

175 Pitt Street,
Sydney NSW 2000 [Map 8]
02 9223 1700
Open 7 Days, 10am–5.30pm.
See our website for latest information.



Holly Terry, *Sub Tropics*, mixed media on cotton canvas, 155 x 125 cm.

1 May—8 May
HOW TO HAVE A GOOD TIME
Holly Terry

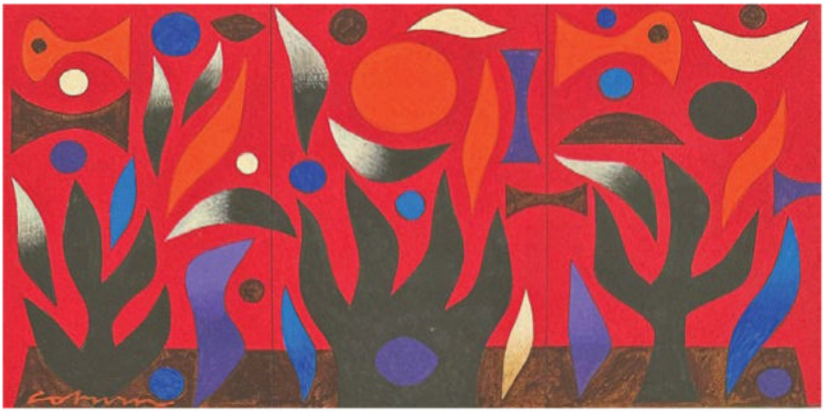
Watt Space Gallery

www.newcastle.edu.au/wattspace-gallery

Mulubinba, Awabakal and Worimi
Country, 20 Auckland Street,
Newcastle, NSW 2300 [Map 12]
02 4921 8733
See our website for latest information.

Lottie Consalvo, *I put it here so you could so find it*, 2018, video still from single channel video, minutes and 35 seconds. Image courtesy of the artist.

Works by: J. Coburn N. Harding, D. Boyd, Y Bergner, V. Rubin, M. Winch, B. Whiteley, M. Woodward, McLean Edwards, E. McLeod, J. Gleeson, R. Dickerson, R. Crooke, G. Gittoes, W. Coleman, S. Nolan, J. Olsen, C. Campbell, P. Griffith, T. Irving, S. Paxton, S. West, S. McEwan, M. Perceval, J. Bezzina, J. Kelly, D. Friend, J. Brack, Y. Souvatzoglou and many others.



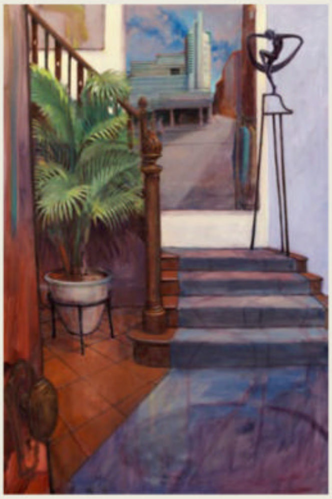
John Coburn (1925-2006), *Garden of Earthly Delights*, mixed media, 14x19cm.

fellia melas gallery

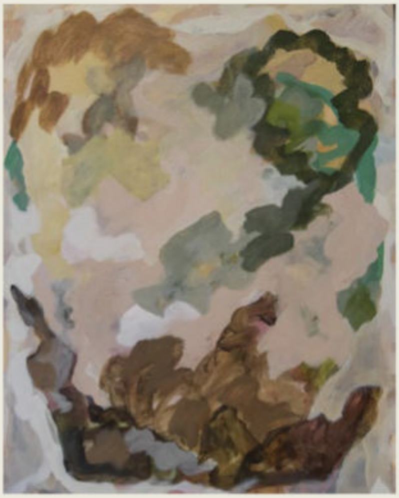
2 Moncur Street, Woollahra NSW, 2025.
Tuesday to Saturday 10am – 5pm, Sunday – Monday by appointment only.
(02) 9363 5616 www.fmelasgallery.com.au e: art@fmelasgallery.com.au

fmelasgallery.com.au

Sue MacLeod-Beere and Mary Porter
Potts Point, Gathering Moss 8 to 24 May 2025



Sue MacLeod-Beere, *Treasured Places, Metro Minerva Theatre*, 2024, 152 x 101cm, oil on canvas.



Mary Porter, *Gathering of Moss*, 2024, 52 x 42cm, acrylic and flashe on canvas.

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brendacolahanfineart.com

Watt Space Gallery continued…

14 March—10 May
I tried to make a horizon for you
Lottie Consalvo

Lottie Consalvo is represented by Nanda/Hobbs Contemporary, Sydney and Föenander Galleries, Auckland.

White Rabbit Contemporary Chinese Art Collection

www.whiterabbitcollection.org

30 Balfour Street,
Eora Nation, Chippendale,
NSW 2008 [Map 9]
02 8399 2867
Wed to Sun 10am—5pm.

Level 2 of *XSWL*. Photograph: Hamish McIntosh.

18 December 2024—18 May
XSWL
Group exhibition

Play has a dark side which frequently makes waves in popular entertainment, video games, and media. Art, too, becomes an arena for toying with taboo themes and pushing social boundaries to their limits. Through their tongue-in-cheek creations, the artists in *XSWL* shatter once-innocent veneers, warning us that it's all fun and games…until someone loses an eye.

Wollongong Art Gallery

www.wollongongartgallery.au

Dharawal Country,
46 Burelli Street,
Wollongong, NSW 2500 [Map 12]
02 4227 8500
Tue to Fri 10am—5pm,
Sat & Sun 12pm—4pm.

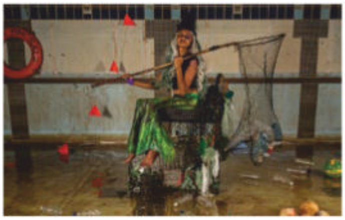
30 November 2024—11 May
A Road Less Travelled: A Survey of Lustre Ceramics

For three decades, John Kuczwal has perfected his craft in the reduced lustre pigment ceramic technique—a method first discovered in the 9th century Islamic world. Today, only about 20 potters worldwide maintain mastery in this complex and challenging ceramic process. From its ancient Middle Eastern beginnings to contemporary pieces, this exhibition offers a rare glimpse into the world of Islamic art rarely seen in Australia.

Historical lustre ceramics featuring works from Iraq, Iran, Spain and Italy, and contemporary works by Alan Caiger-Smith (UK), Sutton Taylor (UK), Alan Peascod (AUS), John Kuczwal (AUS), Bob Connery (AUS), Jonathan Chiswell-Jones (UK). Also included are contemporary works from Arturo Benavent (Spain) and Abbas Akbari (Iran).

22 March—3 August
Seeing Things

To 'see things' is to conjure apparitions, imagine possibilities, and entertain hallucination. The meaning we place on things becomes as elastic as the image itself when we view the world and its saturation of visual culture through a shadowy lens. *Seeing Things* draws together works from the collection alongside newly acquired video works and loaned collages by Shoalhaven-based artist Wade Marynowsky.

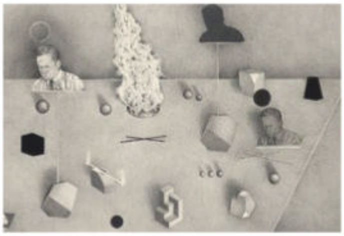


Karla Dickens, *Rise and fall* (detail), 2024, c-type photograph. Courtesy of the artist and STATION.

15 March—1 June
Karla Dickens: Rise and Fall

Curated by Daniel Mudie Cunningham. *Rise and Fall* is a powerful new installation by acclaimed Wiradjuri artist Karla Dickens. This evocative work responds to the climate catastrophe that struck Dickens' hometown of Lismore during the devastating floods of February 2022. Through sculpture, photography, and video, *Rise and Fall* reimagines mermaid mythologies with a post-apocalyptic twist, reflecting the urgent need for survival, change, and shared responsibility in a world on the brink. *Rise and Fall* is a compelling exploration of climate crisis from a First Nations perspective, offering a poignant commentary on resilience and the fight for a better future.

Commissioned by Waverley Council. Presented by Wollongong Art Gallery and Bondi Pavilion.



Teo Treloar, *This is Impermanence*, (detail), 2019, graphite pencil on paper, 56 x 76cm. Collection Grafton Regional Gallery. Jacaranda Acquisitive Drawing Award, 2020.

5 April—29 June
Teo Treloar: A Void A Maze

A Void A Maze brings together drawings created over the last two decades by Wollongong-based artist Teo Treloar. In his finely rendered graphite drawings, a floating solitary male figure frequently appears as the artist's ongoing existential emblem of alienation and paranoia. A captain of bureaucracy, this anonymous everyman is held captive by the labyrinthine system he governs and controls.

Commissioned and presented by Wollongong Art Gallery.

17 May—16 November
Patrick Pound: Dream Vitrine

Curated by Daniel Mudie Cunningham. Imagine if artworks could dream. In *Dream Vitrine*, artist and collector Patrick Pound reimagines selected pieces from the Wollongong Art Gallery collection as 'sleeping objects', wondering what dreams might arise within them. A painting of the sky might envision endless blue expanses, while a historic watercolour of flames might produce visions of fire's flickering allure and menace. Max Dupain's famous photograph of the sleeping sunbaker might dream of jigsaw puzzle boxes full of found photographs of beachcombers.

14 June—31 August
Greetings from Wollongong

Curated by Kaylene Milner with Louise Brand, Aneshka Mora and Daniel Mudie Cunningham. Wollongong has long been a nucleus of social consciousness, where the power of grassroots activism meets the force of visual culture. The working-class roots of the Illawarra region, deeply intertwined with steel-city labour politics and diverse communities, have nurtured a vibrant political and creative scene.

Greetings from Wollongong celebrates this rich history, highlighting the intersection of protest and politics with the vital energies of party and play. Wollongong-born designer, musician and WAH-WAH fashion label founder, Kaylene Milner, leads a curatorium to unpack this through the WAG collection rounded out with a selection of invited artists from beyond the Illawarra.

Yarrila Arts and Museum

www.yarrilaartsandmuseum.com.au

Gumbaynggir Country,
Yarrila Place, 27 Gordon Street,
Coffs Harbour, NSW 2450 [Map 12]
02 6648 4700
Tue to Fri 10am—4pm, Sat & Sun 10am—2pm. Closed on Mondays and all NSW public holidays.
See our website for latest information.

Located on Gumbaynggirr Country along the mid-north coast of NSW, Yarrila Arts and Museum (YAM) proudly opened its doors in September 2023.

YAM is at the heart of Yarrila Place, a new contemporary cultural hub, designed by

Yarrila Arts and Museum continued...

Coffs' own Matthew Blair of BVN Architecture and built around a 150-year-old Hill's Weeping Fig (ficus hillii) in the Coffs Harbour CBD.

The name Yarrila, pronounced, YA-re-la, is a Gumbaynggirr word that means "illuminate / brighten / light up / illustrate". This encapsulates YAM's vision of illuminating knowledge, arts, heritage, and community creativity.

8 February—11 May
John Tuckwell | A Survey

John Tuckwell: A Survey celebrates the thoughtfully crafted porcelain vessels of Bellingen-based artist and respected potter John Tuckwell.

15 February—1 June
Material World
Liam Benson, Troy Emery, Julia Gutman, Shivanjani Lal, Hiromi Tango, Henry Jock Walker, Yarrenyty Arltere Artists, Peggy Zephyr

Bringing together a diverse group of Australian artists exploring the role of textiles in contemporary practice.

5 April—1 June
Eco-symbiosis
Danielle Burford, Emma Louise Davies, Jane Sturrock Nash, Sandra Pitkin

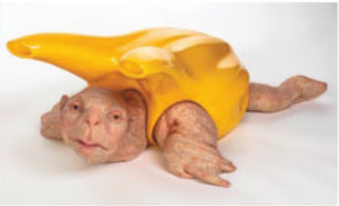
Through a diverse array of mediums, *Eco-Symbiosis* delves into the intricate relationship between humans and their environment, unravelling the layers of identity, interconnectedness, and human impact that shape our existence on this planet.

5 April—1 June
All One Under the Sun |
a remedy to racism

A music video and documentary led by young people that promotes inclusion, belonging, connection, education and empowerment.

17 May—22 June
Yurruun.ga Wetlands - an album
John Bennett and John Laidler

Through photography, poetry and video, visitors are transported to Yurruun.ga (Urunga) Wetlands to reflect upon its ecological restoration journey and our collective responsibility for its ongoing care.



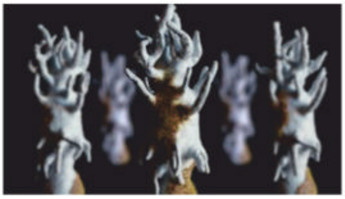
Patricia Piccinini, *Cleaner*, 2019. Image courtesy of the artist.

14 June—24 August
Interconnected Entities
Patricia Piccinini and Caroline Rothwell

This exhibition brings together two of Australia's most celebrated female artists, Patricia Piccinini and Caroline Rothwell.

14 June—24 August
Flowers and People –
A Whole Year per Hour
teamLab

In this interactive video installation a year's worth of seasonal flowers bloom over the course of an hour, continuously scattering and changing. Flowers are born, bloom, then in the course of time, they wither and die.



Juz Kitson, *Shadows Make the Light Shine Brighter*, 2024—2025. Image courtesy of the artist.

14 June—24 August
Shadows Make the Light Shine Brighter
Juz Kitson

A profound reimagining of ancient Roman and Greek funerary urns, amphoras and female figurine.

Hank Spirek, *Here and Now*, 2025, oil on canvas, 102 cm x 65 cm.

Spirek.
hankspirekartist.com

Artwork Orange

The exciting new
Gallery of Orange, NSW,
Featuring recent work by Hank Spirek.
241 Lords Place,
Orange NSW 2800

Artist studio open upon request,
6 Lindsay Street. Blayney, NSW.

0483 318 453
artworkorange2800@gmail.com

hankspirekartist.com

A–Z
Exhibitions
Queensland

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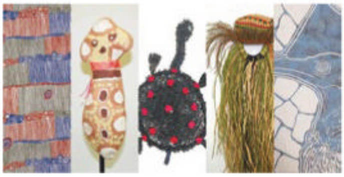
See our website for latest information.



Fish Trap, Wanda Gibson, Birrangay Bulilil (leaves falling) - 2025 Hope Vale Autumn Collection, Linen. Photo: Hope Vale Arts and Culture Centre; *Jellyfish*, Jill Yantumba. 176 x 30cm. Photo: Pormpuraaw Art & Culture Centre; *Bagu DM1126*, Debra Murray, Ceramics, 34 x 12.5 x 6.5cm. Photo: Girringun Art Centre; *112-25*, Paula Savage. Photo: Moa Arts; Kakan (Black Palm) Dillybag, Vanessa Cannon. Ceramic Tile. 225 mm diameter. Photo: Yalanji Arts.

24 April—19 July
The Shape of Time
Art Centres: Hope Vale Arts & Cultural Centre, Girringun Aboriginal Art Centre, Yalanji Arts, Pormpuraaw Arts and Culture Centre and MOA Arts.

Artspace Mackay

www.artspacemackay.com.au

Civic Precinct, corner Gordon and Macalister Streets,
Yuwi Country, Mackay,
QLD 4740 [Map 14]
07 4961 9722
Tue to Fri 10am—5pm, Sat & Sun 10am—3pm. Free admission.
See our website for latest information.

Shaun Gladwell, *Broken Hill Linework*, 2007. Image still, HD video, 16:9, colour, sound 25 minutes 30 seconds. © Shaun Gladwell. Courtesy of the artist & PALAS, Sydney.

11 April—22 June
Maximum Madness:
Art inspired by Mad Max

11 April—29 June
Alun Rhys Jones: Rainbow Sport

Natalya Hughes, Studio Portrait, 2022. Photography: James Caswell.

11 April—22 June
Natalya Hughes: The Interior

Bribie Island Seaside Museum

www.moretonbay.qld.gov.au/seaside-museum

Kabi Kabi and Joondoburri Country,
1 South Esplanade,
Bongaree, QLD 4507 [Map 13]
07 5433 2596
Wed to Fri 10am—4pm,
Sat & Sun 10am—3pm.

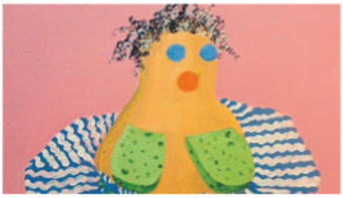
Mana Wāhine, photographer Hera Tāwai, 2025. Material: Whakaahua Matihiko/ Digital Photography.

10 May—3 August
Ngā Pakiwaitara O Matariki
Experience the rising of the Matariki star cluster, signifying the Māori New Year in Te Ao Māori. Immerse yourself in the heart of Matariki - remembering those lost to us over the past year, celebrating the present, giving thanks, and reaching out to the promise of the future. Explore each of the nine stars and their *pakiwaitara*/stories through the sharing of cultural knowledge and *kupu tuku iho*/histories, *waiata*/ song, *mahi toi*/visual arts, and *kapa haka*/ dance. Embrace the past present and future of Matariki in Moreton Bay. *Kua haehae ngā hihi o Matariki.* The rays of Matariki are glistening.

Caboolture Regional Art Gallery

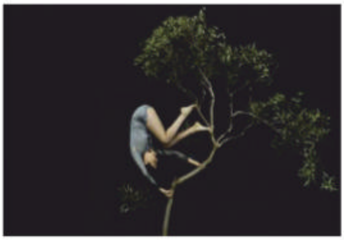
www.moretonbay.qld.gov.au/caboolture-gallery

Kabi Kabi Country,
The Caboolture Hub,
4 Hasking Street,
Caboolture, QLD 4510 [Map 13]
07 5433 2800
Tue to Sat 10am—4pm.



Deborah Eddy, *Venus of Housework,* (detail), 2024, acrylic on canvas.

1 March—27 March
The Hub Gallery:
The Venuses
Dr. Deborah Eddy
Dr Deborah Eddy is a feminist activist artist and independent researcher who works in the field of sculpture and performance. Her exhibition features hand-stitched soft sculptured figures representing the Paleolithic Venus. Each Venus explores and acknowledges the experiences of older women and their lives.



Tamara Dean, *Tumbling through the treetops*, 2020, from the series *High jinks in the hydrangeas*, pigment ink-jet print. Museum of Australian Photography, City of Monash Collection, donated by Tamara Dean 2022. Courtesy of the artist and Michael Reid Gallery (Sydney + Berlin).

20 March—7 June
Leave only footprints
Tamara Dean
Emerging from the depths of nature, Tamara Dean's practice examines the human condition. *Leave only footprints* is the first survey of the critically acclaimed photomedia artist and traverses more than 20 years of her photographic practice. This immersive exhibition incorporates scent, photography, installation and the moving image to create an environment that engages the senses. Dean's practice transitioned from documentary to conceptual photography after the arrival of her first child. It transformed her practice into one that explores the primacy of nature and our connectedness to it, and to each other. *Leave only footprints* spans more than 11 key bodies of work that explore transitional moments in our lives: rites of passage, rituals and motherhood, and is underpinned by the artist's longing and desire to be within and to protect nature. *Tamara Dean | Leave only footprints* is a Museum of Australian Photography touring exhibition.

26 April—5 June
The Hub Gallery:
Reduction - a creative process
Gabi Mika-McNaughton and Carol Bisset
The term "reduction" implies downsizing, minimising and simplification through a

Caboolture Regional continued...

variety of means. Gabi Mika-McNaughton and Carol Bisset come together to explore the process of art making in their creative practices. Their exhibition provides insight into reduction processes and the relationship it has to producing works of art.

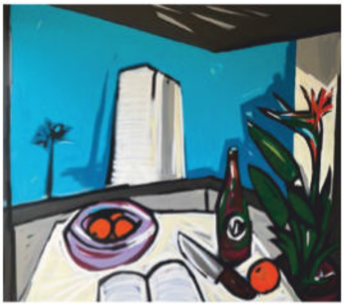
21 June—6 September
Looking Out, Looking In:
Exploring the Self-Portrait
Abdul Abdullah, Davida Allen, Fiona Foley, James Gleeson, Nora Heysen, George W. Lambert, Tracey Moffatt, Vincent Namatjira, Luke Roberts, Cindy Sherman and Madonna Staunton.

People's persistent interest in self-image is explored in a new exhibition of work from the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Collection. Drawing from QAGOMA's Australian, Indigenous Australian, Asia Pacific and International collections, *Looking Out, Looking In: Exploring the Self-Portrait* highlights richly diverse approaches to the timeless artistic genre. In an age when digital technology has transformed the way we live and interpret our lives, *Looking Out, Looking In* offers a broad and accessible setting in which to consider our contemporary obsession with self.

Caloundra Regional Gallery

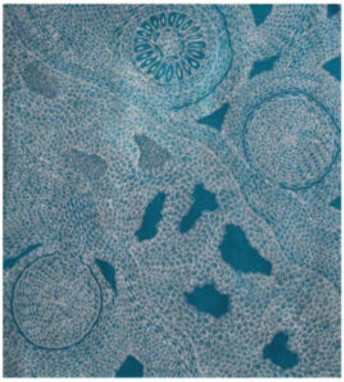
www.gallery.sunshinecoast.qld.gov.au

22 Omrah Avenue,
Gubbi Gubbi Country, Caloundra,
Sunshine Coast, QLD 4551 [Map 13]
07 5420 8299
Tue to Fri 10am–4pm,
Sat and Sun 10am–2pm.



Wayne Markwort, *Cotton Tree Still Life,* 2025, spray paint on aluminium board, 152 x 137 cm. Local Contemporary Art Prize 2025 Finalist.

11 April—8 June
Local Contemporary Art Prize 2025
Now in it's eleventh year, *Local Contemporary Art Prize 2025* celebrates the diversity of visual arts practice across the Sunshine Coast. Caloundra Regional Gallery, in partnership with the Friends of the Gallery, invite artists living within the region, working across all mediums, to submit 2D and 3D works for the prize. Forty finalists will be selected for the exhibition and winners will share in $17,000 prize money, thanks to this year's sponsors: Mary Henzell Investments, Local Agent Caloundra, Community Bank Caloundra Bendigo, Friends of the Gallery. Presented by the Caloundra Regional Gallery and the Friends of the Regional Gallery, Caloundra.



Zartisha Davis, *Mooloolah Middens,* 2023, acrylic on canvas, 97 x 90 cm. Image courtesy of the artist. Photograph: James Muller.

13 June—3 August
From the sea, the land and the mountains: works by Kabi Kabi (Gubbi Gubbi) and Jinibara artists - NAIDOC 2025
To celebrate NAIDOC 2025, the Gallery will have on show *From the sea, the land and the mountains: works by Kabi Kabi and Jinibara artists*. This exhibition celebrates some of the First Nations artists from the traditional lands of the Sunshine Coast Region – the Kabi Kabi (Gubbi Gubbi) peoples of the shores and the northern hinterland, and the Jinibara peoples of the southern hinterland. Profiling up-and-coming Kabi Kabi artists, Kane Brunjes with assistance of Birrunga Gallery Hub in Gallery 1 and Zartisha Davis, with paintings and installation in Gallery 2 and in Gallery 3, under the guidance of Jason Murphy some of the Jinibara artists have been creating prints to share their stories.

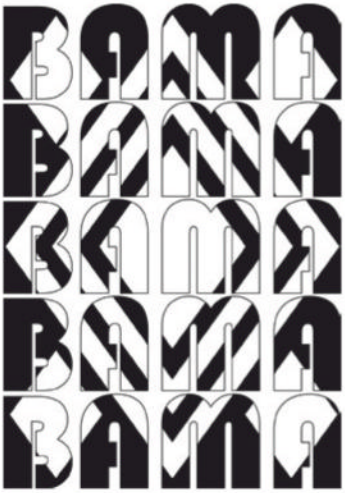
Court House Gallery, Cairns

www.cairns.qld.gov.au/courthouse-gallery

38 Abbott Street, Cairns,
QLD, 4870 [Map 14]
07 4032 6620
Tue to Fri 9.30am–5pm,
Sat 10am–5pm, Sun 10am–2pm.
Free admission.

Court House Gallery is an art gallery and performance space in the heart of the city. The gallery presents a vibrant and dynamic program of shared arts experiences, including visual and performing arts in a variety of innovative spaces in the refurbished, historic Court House building.

24 May—7 September
OCCURRENT AFFAIR: JUSTICE NOW
proppaNOW Collecive



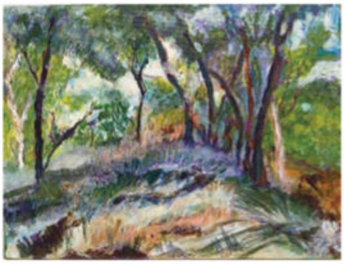
Jennifer & Josh Herd, *BAMA*.

Established in 2003, proppaNOW is one of Australia's leading cultural collectives, exploring the politics of Aboriginal art and culture, and provoking, subverting and re-thinking what it means to be a 'contemporary Aboriginal artist'. Conceived as a collaborative activist gesture, *OCCURRENT AFFAIR* addresses current socio-political, economic and environmental issues, while celebrating the strength, resilience and continuity of Aboriginal culture. *OCCURRENT AFFAIR: JUSTICE NOW* embraces the slippage between language and its associated readings to probe and present new narratives. The exhibition reflects on the ongoing state of affairs affecting Aboriginal peoples and issues that are relevant to all Australians.

Gallery 48

www.gallery48thestrandtownsville.com

2/48 The Strand, North Ward,
Yuru Country, Townsville,
QLD 4810 [Map 14]
07 4724 4898 and 0408 287 203
Wed and Sat 12noon–5pm,
or by appointment.
See our website for latest information.



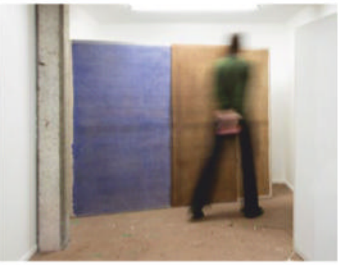
Lee Millar, *Bush I,* 2023, acrylic on canvas, 30.5 x 40.5 cm.

1 May—30 June
Warmer Winters
Lee Millar

Hervey Bay Regional Gallery

www.hbrg.ourfrasercoast.com.au

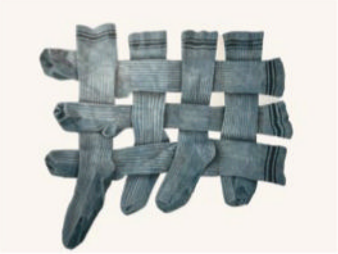
166 Old Maryborough Road,
Badtjala Country, Hervey Bay,
QLD 4655 [Map 13]
07 4197 4206
Tue to Fri 10am–4pm, Sat & Sun
10am–2pm. Closed Monday &
public holidays.



Natalie Lavelle, *Untitled (Burnt Umber and Ultramarine Blue),* 2020, oil on Italian linen, 213 x 168 cm. Photograph: Marc Pricop. Courtesy of Stable Artspace.

1 March—11 May
Natalie Lavelle: In the Making

In the Making captures the evolving artistic practice of Brisbane-based artist Natalie Lavelle, bringing together early experiments in abstraction and colour field painting with large scale monochromes and new works that expand into spatial installation. This exhibition distils Lavelle's interest in the formal language of painting, using colour, form and texture to create a meditative space for the viewer. While laden with art-historical references, Lavelle's work draws on the powerful immediacy and sensuousness of paint on canvas. Raised in Hervey Bay, this is Natalie Lavelle's first major exhibition on the Fraser Coast and the first survey of her practice to date.



Emma Thorp, *Washing. Basket. Weave.,* 2024, pencil and ink on paper.

1 March—11 May
Emma Thorp: The In Between

The In Between is an exploration of the challenges of motherhood as an artist, tackling the complicated desire to carve out time for oneself and art 'in between' life's responsibilities. Emma Thorp's practice humorously takes on these daily interactions and mundane tasks and makes them her artistic subject matter, fusing her work as an artist and mother. Through her signature illustrative style and knack for visual storytelling,

1 March—11 May
Joyce Watson: Family and Country, many people's stories

In *Family and Country, many people's stories,* Aunty Joyce Watson explores her ancestral connection to Waanyi Country in North West Queensland through stories of endurance and connection. Watson's work across textiles, sculpture, bronzes, drawing and printmaking draw on the artist's matrilineal history, reflecting on the power of storytelling in the continuation of cultural knowledge across generations. This exhibition brings together new and existing works with an installation of significant artworks and objects from the artist's extended family.

Until 20 September 2026
National Interests: Australian Art in the 20th Century

This exhibition explores the cultural legacy of Australian Modernism in the 20th century, pairing artworks from the Hervey Bay Regional Gallery Art Collection with significant works from Australia's national collection. Featuring works made from 1936 to 1997, each grouping of works of art acts as an entry point into a thread of Australian art history. Considered together, the works in *National Interests* paint a picture of Australia's search for a national identity in a rapidly changing cultural landscape. *National Interests* includes works on long term loan from the National Gallery of Australia with support from the Australian Government as part of Sharing the National Collection.

HOTA

hota.com.au

135 Bundall Road,
Surfers Paradise, QLD 4217
07 5588 4000 [Map 13]
Open daily 10am–4pm.
See our website for latest information.

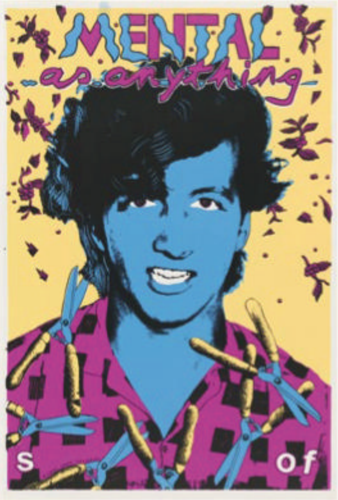
Henri Matisse, *Océanie, la mer [Oceania, the sea],* 1946. National Gallery of Australia, Kamberri/Canberra, gift of Tim Fairfax 2012 © Succession H. Matisse/ Copyright Agency, 2025.

22 June 2024—21 June 2026
A Bigger View
Henri Matisse, Long Tom Tjapanangka

Embark on a journey of epic proportions as you immerse yourself in monumental works of art from the National Gallery of Australia. Made possible through the Australian Government's 'Sharing the National Collection' initiative, this exhibition brings together masterpieces from the National Gallery alongside major works from HOTA's very own collection.

12 April—3 August
Writers Revealed : Treasures from the British Library and the National Portrait Gallery, London

Explore six centuries of world-famous portraits and rare manuscripts from literary legends in this unprecedented exhibition. Offering a once-in-a-lifetime opportunity to come face-to-face with some of the most well-known figures in English literature, the exhibition will feature literary giants such as William Shakespeare, Jane Austen, the Brontë sisters, William Blake, Virginia Woolf, Sir Arthur Conan Doyle, J.R.R. Tolkien, Lewis Carroll, Sir Kazuo Ishiguro, Zadie Smith and many more.



Paul Worstead, Jimmy Jones Souvenirs, *Mental as anything - Creatures of leisure (Martin),* 1982. National Gallery of Australia, Kamberri/Canberra, gift of the artist 1994 This work appears on screen courtesy of the artist © Paul Worsted / Copyright Agency, 2024.

7 June—17 August
National Gallery of Australia:
Enjoy this Trip - The Art of Music Posters
Paul Worstead

Drawn from the National Gallery's expansive collection of Australian and international music posters spanning the 1960s to 1980s, *Enjoy this trip: The art of music posters* captures the spirit of the times as an era of experimentation. Journey back to the Summer of Love and be transported to a time when the music was funky, the art was kaleidoscopic and psychedelia was in full swing. *Enjoy this trip* presents a nostalgic exploration of the times through art, graphic design, music, colour and typography. This is a National Gallery Touring Exhibition supported by the Australian Government through the National Collecting Institutions Touring and Outreach Program.

PARKER CONTEMPORARY

ART GALLERY FOR CONTEMPORARY AUSTRALIAN
PRINTMAKING, PAPERMAKING & ARTIST BOOKS

38 HOPE STREET, SOUTH BRISBANE

PARKER CONTEMPORARY

WED TO SAT 11AM - 4PM
OR BY APPOINTMENT

VIEW OUR STOCKROOM ONLINE

@PARKERCONTEMPORARYAU
PARKERCONTEMPORARY.COM.AU

Matthew Hurdle: Should I remember you...., 2025 Photo Credit: Emily Parker Image Courtesy: PARKER Contemporary
Hand made paper of sackcloth and ash

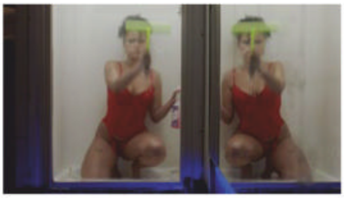
HOTA continued...

9 November 2024—6 October
Anna Carey's Magic + Memory: make me a home
Anna Carey is an Australian artist based between the Gold Coast and Los Angeles, whose work overlaps photography, model-making, film and drawing. Through memory and imagination, she creates architectural spaces based on familiar iconic architecture that she photographs. The camera lens magnifies the model with all its imperfections and reminds the viewer that the photograph has been constructed with a miniature object.

Institute of Modern Art

www.ima.org.au

Turrbal and Yuggera Country,
Ground Floor, Judith Wright Arts Centre, 420 Brunswick Street (corner Berwick Street), Fortitude Valley, QLD 4006 [Map 15]
07 3252 5750
Tue to Sun, 10am—5pm.
Free admission.



Holly Bates, *House of Whoreship*, 2022.

12 April—29 June
You Are Here Too
Curated by Kink
You Are Here Too presents a collection of works by contemporary Australian artists exploring queer desire and sexuality. It serves as both a celebration and a response to the groundbreaking 1992 show *You Are Here* at the Institute of Modern Art, which made history as Australia's first exhibition featuring exclusively gay artists during the height of the AIDS crisis. Thirty-three years later, this contemporary reflection examines the evolution of LGBTQI+ expression in Australia today. Featured artists include Holly Bates, Nick Breedon, Alexis Kanatsios, Gian Manik, and Yangamini, with performances by Leen Rieth, Crystal Love, and others.

Ipswich Art Gallery

www.ipswichartgallery.qld.gov.au

Yagara/Yugara Country,
d'Arcy Doyle Place,
Ipswich, QLD 4305 [Map 13]
07 3810 7222
Open daily 10am—5pm.
Free admission.
See our website for latest information.

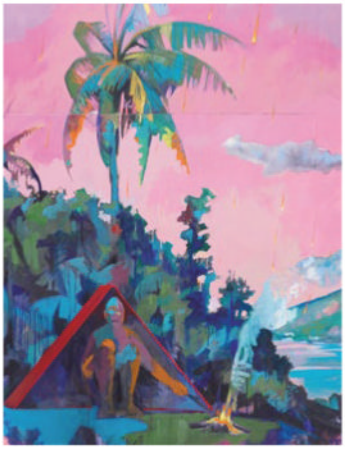


Image credit: Matthew Cheyne + Caroline Cheyne, *Tending a small fire*, 2025 (detail). Image courtesy of the artist and Mitchell Fine Art, Brisbane. Photography by Caroline Cheyne.

1 March—1 June
Don't get too comfortable
Matthew Cheyne, Caroline Cheyne
Don't get too comfortable escapes into a realm of imagination. There are recurring motifs: volcanoes, tents, rodeo bulls, zoos, wild animals, nature – cultured and wild, the topsy-turvy space of the picture plane. Despite its clear escapism, this imagery presents as metaphor, and speaks to experiences we all face in our lives and relationships. Matthew and Caroline Cheyne work from their house and studio on the outskirts of Ipswich. There, domestic life and art exist almost without separation. Art in progress can be seen from the kitchen table, and this is often where it is discussed, alongside other important events and occurrences of daily life. This is an Ipswich Art Gallery exhibition.

Stephen Benwell, *Red, Stocking and Dancer*, 2022, earthenware with porcelain slip, dimensions variable. Courtesy of the artist and LON Gallery. Photograph: Tim Gresham.

14 June—7 September
Fantastic Forms
Fantastic Forms showcases over 150 drawings and ceramics by Merric Boyd (1888–1959), often called Australia's father of pottery. Featuring works from the Bundanon Collection, the exhibition connects Boyd's playful, dynamic practice with contemporary artists Nabilah Nordin, Stephen Benwell, and Rubyrose Bancroft. Through pottery, sculpture, and energetic stop-motion, *Fantastic Forms* explores Boyd's unique artistic vision, blending Australian landscapes, handwritten notes, and free-form poetry. *Fantastic Forms* is a Bundanon Touring Exhibition. The exhibition is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

Jan Murphy Gallery

www.janmurphygallery.com.au

Turrbal & Yuggera Country,
486 Brunswick Street,
Fortitude Valley, QLD 4006 [Map 15]
07 3254 1855
Tue to Sat 10am—5pm,
or by appointment.
See our website for latest information.

8 April—10 May
A.J. Taylor

13 May—31 May
Laura Jones

3 June—21 June
Guido Maestri

24 June—12 July
Keith Burt

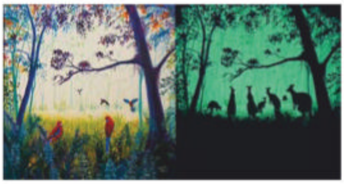
24 June—12 July
Laura Patterson

Logan Art Gallery

www.loganarts.com.au/artgallery

Yugambeh Country,
Corner Wembley Road and
Jacaranda Avenue,
Logan Central, QLD 4114 [Map 13]
07 3412 5519
Tue to Sat 10am—5pm.

23 April—17 May
Metallic Revelations
Panayiota



Trish Price, *Rosellas/the mob*, 2024, acrylic and luminescent pigment on canvas. Courtesy the artist.

23 April—17 May
After Dark
Trish Price

23 May—12 July
Robyn Daw Young Visual Artist Scholarship Finalists
Emma-Lee Boniface, Dale Carter,

Logan Art Gallery continued...

Aldric Claven, Nazila Eslami, Natalia Grund, Bea Harrison, Jai Phillips, Ayla Sayemuddahr
An exhibition of work by the selected finalists of the *2025 Robyn Daw Young Visual Artist Scholarship*. The scholarship aims to support young artists in the City of Logan whose practices relate to their cultural background/s, through professional development, exhibition exposure and financial assistance.

Nancy Brown, *Some of us are looking at stars*, 2019, printed and folded cobalt printed porcelain. Courtesy the artist.

23 May—12 July
Every Home Should Have One
FS Helfisch and Nancy Brown

23 May—14 June
OH MG
Chloe Wigg

23 May—14 June
Our Friends
Ella Bai, Sharon Yu, Nancy Guan, Cindy Ji, Olivia Gao, Alice Qian, Daniel Zhou, Luna Huang, Howill Ren, Frank Cui.

23 May—14 June
World Environment Day Posters

18 June—12 July
Rehabilitation of self: processing grief and past trauma through portraiture
Andrea Carroll

18 June—12 July
Uncle Reg Knox Memorial Exhibition

Metro Arts

www.metroarts.com.au

Metro Arts @ West Village
97 Boundary Street,
Yuggera Country,
West End, QLD 4101 [Map 15]
07 30027100
Mon to Fri 10am–5pm.
See our website for up-to-date opening times and special events in conjunction with exhibitions.

29 March—10 May
tightly wound
Danish Quapoor

Danish Quapoor, *tightly wound*, 2025. Photo courtesy of Amanda Galea.

17 April—9 May
Remote Control
Free Public Activation

Micah Rustichelli, *That I Should Pray For Angels*, 2025. Image courtesy of the artist.

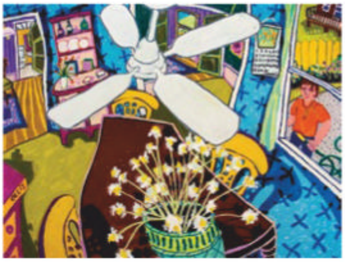
19 May—14 June
That I Should Pray For Angels
Micah Rustichelli

19 May—14 June
Chromalinea
James Randall

Mitchell Fine Art

www.mitchellfineartgallery.com

Turrbal and Yuggera Country,
86 Arthur St, Fortitude Valley,
QLD 4006 [Map 15]
07 3254 2297
Mon to Fri 10am–5.30pm,
Sat 10am–5pm.
See our website for latest information.



Bernard Ollis, *Weatherboard with Fan*, 76 x 102 cm, oil on linen.

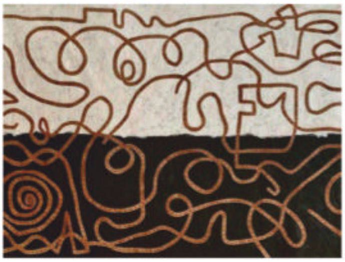
13 May—31 May
Bernard Ollis

3 June—28 June
Saints not Sinners

Mulgrave Gallery, Cairns

www.cairns.qld.gov.au/mulgrave-gallery

51 Esplanade, Cairns
QLD, 4870 [Map 14]
07 4032 6660
Tue to Fri 9.30am–5pm,
Sat 10am–5pm, Sun 10am–2pm.
See our website for latest information.



Stephen Eastaugh, *WANDERLUST (Bloody Australian Landscape)*, 2022.

26 April—22 June
Wonderlustful: The Art of Exploration and Awe
Stephen Eastaugh
Stephen Eastaugh is a mixed-media artist inspired by landscape, travel, and the human condition. His work explores the interconnectedness of existence and movement—two elements he finds mysterious, captivating, and worth exploring. Over the past 35 years, his travels have taken him to nearly 100 countries across all continents. Travel, geography, landscape, and the concept of dis/location have continuously influenced his practice, which has been shaped by research and the creation of work in response to his global experiences. Eastaugh has set up studios in diverse and extreme environments—from a Russian icebreaker in the North Pole to a science station in East Antarctica, along with numerous other locations in between. One such residency was with the Tanks Art Centre in 2012 so it is a privilege to have him back to Cairns and exhibiting in the Mulgrave Gallery 13 years on and many countries later.

Museum of Brisbane

www.museumofbrisbane.com.au

Level 3, City Hall,
Brisbane, QLD 4000 [Map 18]
07 3339 0800
Mon to Sun 10am–5pm.
Free entry.

17 August 2024—13 July
New Light: Photography Now + Then
Marian Drew, Jo-Anne Driessens, Joachim Froese, Tammy Law, Carl Warner, Nina White and Keemon Williams

With the power to freeze and preserve time, photography has captured imaginations for centuries. Step into *New Light: Photography Now + Then*, an exhibition where past and present converge in a mesmerising display of photography spanning 1890 to 2024. Immerse yourself in the remarkable tale of amateur Brisbane photographer Alfred Henrie Elliott (1870-1954), whose extraordinary images lay dormant for decades until they were discovered in 1983, stored in cedar cigar boxes beneath a home in Red Hill.

Lone Star, *Dan Dare Space Pistol*, c1950s, metal diecast gun with spray paint finish. Private Collection.

2 April—2026
Precious

What makes a collection? Museum of Brisbane is giving you the keys to some of the most awe-inspiring collections across our amazing city. *Precious* brings together thousands of remarkable items from more than 20 public and private collections.

Micro Museum. Museum of Brisbane.

22 March—2026
Micro Museum

Welcome to *Micro Museum* – a space for telling stories through objects. You are invited to explore the fascinating world of collecting, and uncover the memories that objects hold. Inspired by major exhibition *Precious,* in this space you are the curator. Each object holds memories, and now you can create your own. *Micro Museum* is generously supported by Ian and Cass George, and Holly and John Livingstone.

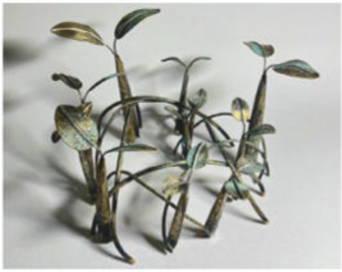
NorthSite Contemporary Arts

www.northsite.org.au

Bulmba-ja, 96 Abbott Street,
Gimuy, Cairns, QLD 4870 [Map 14]
07 4050 9494
Mon to Fri 10am–5pm,
Sat 10am–4pm.

24 March—24 May
Moments
Kim Nolan

In this ceramic wall installation, the artist responds to the intrinsic structure of the environment that provides them an interactive surrounding story.

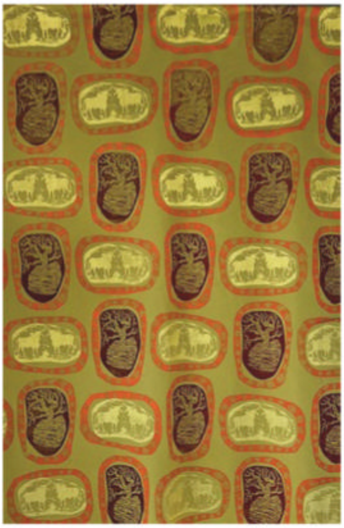


Kate Hunter, *A Forest for a Heart*, 2025, hand fabricated metalsmithing in brass, nickel silver, hard silver solder, patina.

24 March—17 May
Floral Oxygen
Kate Hunter

Having witnessed the terror of record flooding that devastated communities in Far North Queensland in 2024, Hunter seeks the resilience to reconnect through a body of work shaped through meditation and repetition, graced with reverence, a quiet honouring of life, death and rebirth.

24 March—17 May
Bupungu
Matilda Nona



Hannah Parker, *Graze*, 2023, linocut, handpainted on linen, cotton.

CIAF's inaugural Catapult recipient, Badu Island based Matilda Nona, fuses her printmaking processes of relief printing and monoprinting, with a traditional approach to ink making using fermenting mango juice, ochre, and charcoal from her Torres Strait homeland.

7 April—14 June
Abstract Landscapes
Hannah Parker

Hannah's 2.25m fabric lengths are inspired by the lino block designs created and printed by women in London during the 1950's & 60's.

7 April—14 June
ON VIEW: ICONS
Sue Healey

A cinematic tribute to 6 icons of Australian dance: Lucette Aldous AC, Elizabeth Cameron Dalman OAM, Nanette Hassall AM, Eileen Kramer, Elma Kris.
Shirley McKechnie AO FAHA.

The Apparition
Melody Woodnut

Utilising expanded cinema and cues from 'The Ship of Theseus', this work constitutes an attempt to finish building the grandfather's 39-year-old unfinished boat - the artwork thus becomes its spectral fiction.

2 June—26 July
Malu Mabaigal (Men of the Sea)
Jymahl Savage and Tipoti Nona

The Jymahl Savage and Tipoti Nona collaborative exhibition demonstrates a strong sense of connection with printmaking and carving through culturally decisive work that explore their experience and identity.

Outback Regional Gallery, Winton

www.matildacentre.com.au

Waltzing Matilda Centre,
50 Elderslie Street,
Guwa Country, Winton,
QLD 4735 [Map 14]
07 4657 2625
Mon to Fri 9am–5pm,
Sat and Sun 9am–3pm.

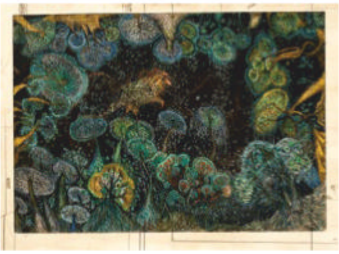
15 March—11 May
The John Villiers Outback Art Prize

An annual art competition open to all Australian artists and presented by the Outback Regional Gallery and Waltzing Matilda Centre Winton, Qld. Generously sponsored by The John Villiers Trust.

Onespace Gallery

www.onespace.com.au

Yuggera Country,
25A Bouquet Street,
South Brisbane, QLD 4101 [Map 15]
07 3846 0642
Tue to Fri 10am–5pm,
Sat 12pm–5pm or by appointment.



Paula Quintela, *Triple Head Bird II,* 2025, mixed media, etching on aluminium plate, chine Colle, watercolour, pencil and ink. Image courtesy of the artist and Onespace.

16 May—14 June
The Shadow That Follows Me
Paula Quintela

The Shadow That Follows Me, features a new body of work by Paula Quintela that extends upon her existing provenance. Drawing from her early childhood memories in Chile, a country ruled at the time by dictatorship, she vividly recalls long and difficult years of hardship that have vehemently shaped her artistic practice today. Paula's new works beautifully transform her reflections on her childhood and desire to express her experience of diaspora into a world of fantasy, imagination, exploration, and wonder. *The Shadow That Follows Me* comprises an enthralling series of mixed-media works on paper, together with several new sculptures that draw upon her 2-dimensional motifs, bringing these unique characters to life. Opening event 17 May, 5pm–7pm.

Perc Tucker Regional Gallery

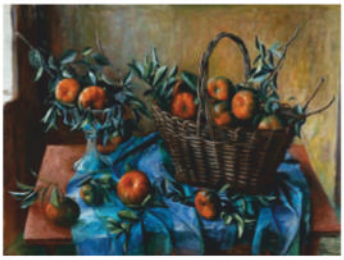
www.townsville.qld.gov.au

Bindal & Wulgurukaba Country,
Ground Floor, Cnr Flinders and
Denham streets,
Townsville, QLD 4810 [Map 14]
07 4727 9011
Tue to Fri 10am–5pm,
Sat and Sun 10am–1pm.

Philip Bacon Galleries

www.philipbacongalleries.com.au

2 Arthur Street,
Fortitude Valley,
Brisbane/Meanjin,
QLD 4006 [Map 18]
07 3358 3555
Tue to Sat 10am–5pm.



Margaret Olley, *Compotier and basket of mandarins,* 1966, oil on board, 75 x 101 cm.

29 April—24 May
Maragret Olley

29 April—24 May
Vida Lahey

27 May—21 June
Wendy Sharpe

Pine Rivers Art Gallery

www.moretonbay.qld.gov.au/pinerivers-gallery

Turrbal Country,
130–134 Gympie Road,
Strathpine, QLD 4500 [Map 13]
07 3480 3905
Tue to Sat 10am–4pm.

Dennis Golding, *The Future is Here*, 2021, installation at Carriageworks. Image courtesy and © the artist. Photograph: Zan Wimberley.

8 March—17 May
Dennis Golding:
POWER - The Future is Here
Solid Ground project with Dennis Golding and Alexandria Park Community School.

POWER - The Future is Here is the result of a collaboration between artist Dennis Golding and Aboriginal and Torres Strait Islander students from Alexandria Park Community School. The superhero capes were created during a workshop in 2020, led by Golding who was an artist in residence at the school through Solid Ground. Students from kindergarten to year 12 designed their capes with iconography informed by their lived experiences and cultural identity. Individually and together, the capes critique social, political and cultural representations of contemporary First Nations experience. Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.

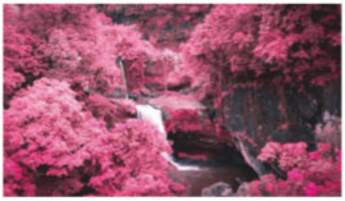
24 May—19 July
Moreton Bay Art Prize
City of Moreton Bay

The Moreton Bay Art Prize is an annual exhibition and prize held at Pine Rivers Art Gallery. The aim of the prize is to support and celebrate the diverse creative talent of local artists. Showcasing the shortlisted finalists, this exhibition is a calendar highlight showcasing creative talent across the region.

Queensland Art Gallery | Gallery of Modern Art

www.qagoma.qld.gov.au

Kurilpa, Stanley Place,
South Brisbane, QLD 4101 [Map 10]
07 3840 7303
Daily 10am–5pm.



Danie Mellor, Ngadjon-jii/Mamu peoples, Australia b.1971, *Dark star waterfall,* (still), 2023–24, digital projection. Courtesy: The artist. © Danie Mellor.

15 March—3 August
Danie Mellor: marru | the unseen visible
Queensland Art Gallery | Free

Nick Cave, United States b.1959, *HEARD,* (detail) 2012 / 15, wearable sculptures (six parts each) OR as a performance, 15 wearable sculptures (six parts each), choreography, musical score and video, dimensions variable. Purchased 2016 to mark the tenth anniversary of the Gallery of Modern Art with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: QAGOMA, Brisbane. © Nick Cave. Photograph: James Prinz. Image courtesy: The artist and Jack Shainman Gallery, New York.

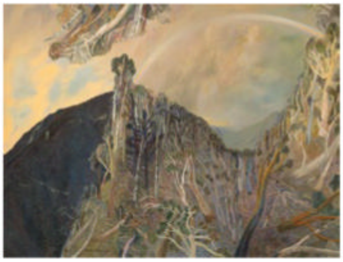
28 June—6 October
Wonderstruck
Gallery of Modern Art | Free

Wonderstruck explores the wonder that can be found in the ordinary and the extraordinary. Presented throughout the ground floor of the Gallery of Modern Art (GOMA), the exhibition invites visitors on a journey from spectacular large-scale artworks to captivating small treasures and immersive experiences.

QUT Galleries and Museums

www.artmuseum.qut.edu.au
www.wrgallery.qut.edu.au

Meanjin, QUT Gardens Point Campus, 2 George Street, Brisbane, QLD 4000 [Map 15]
07 3138 5370
Tue to Fri 10am–4pm.
Closed Mondays, weekends and public holidays.



William Robinson, *Passing storm, late afternoon, Beechmont,* 1993, oil on linen. QUT Art Collection. Donated through the Australian Government's Cultural Gifts Program by William Robinson, 2017.

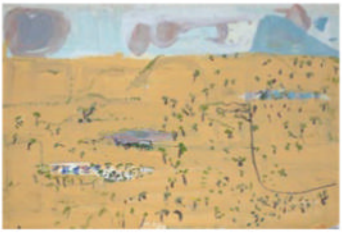
1 October 2024—31 August
Numinous: The Landscape Paintings of William Robinson

Numinous presents a profound exploration of one of the most significant aspects of William Robinson's oeuvre—the landscape paintings produced between 1990 and 2008. Drawing on the magnificent natural environment of Kombumerri Country of the Yugambeh Language Region in South-East Queensland, these works occupy a delicate boundary where human perception intersects with the unknown, the infinite and the divine. Offering visitors a deeply immersive experience, these majestic paintings transcend traditional notions of time and space through William Robinson's signature multi-dimensional lens. Marking fifteen years since the inception of the William Robinson Gallery at QUT in 2009, *Numinous* celebrates the work and mastery of one of Australia's greatest landscape artists.

Redcliffe Art Gallery

www.moretonbay.qld.gov.au/redcliffe-art-gallery

Kabi Kabi Country, 1 Irene Street, Redcliffe, QLD 4020 [Map 13]
07 3883 5670
Tue to Sat 10am–4pm.



Joe Furlonger, *Untitled*, 1997, pigment with acrylic binder on canvas, 124 x 184 cm. Gift of Ray Hughes through the Queensland Art Gallery | Gallery of Modern Art Foundation 2016. Donated through the Australian Government's Cultural Gifts Program. Collection: Queensland Art Gallery | Gallery of Modern Art. © Joe Furlonger.

22 February—10 May
Horizons
Joe Furlonger

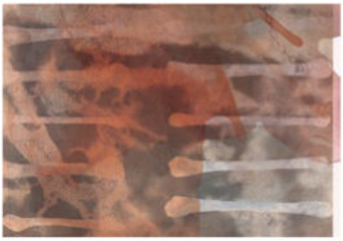
One of Australia's most respected landscape painters, Joe Furlonger came to prominence in the late 1980s with a series of large-scale figurative paintings. Employing a highly physical method, he applied swathes of colour with vigorous sweeps of the brush. With inspiration drawn from Matisse, Picasso and Ian Fairweather, Furlonger has never attempted to disguise his artistic influences. Drawn from the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Collection *Joe Furlonger: Horizons* traces the artist's career through a range of media from painting to ceramics, sculpture and drawing. The exhibition also includes works from City of Moreton Bay's own collection, showing them in the context of Furlonger's broader oeuvre. *Joe Furlonger: Horizons* is a touring exhibition developed by the Queensland Art Gallery | Gallery of Modern Art.

1 March—24 May
15 Artists
Kim Ah Sam, Holly Anderson, James Barth, Troy-Anthony Baylis, Naomi Blacklock, Darren Blackman, Jamie Congdon, Torin Francis, Claudia Greathead, Libby Harward, Kate Mitchell, Tommy Pau, Sha Sawari, Pamela See and Keemon Williams

15 Artists is an annual acquisitive prize developed to enhance City of Moreton Bay's Art Collection and exhibition program. Each year, City of Moreton Bay Council invites 15 artists to take part in the exhibition. The winning artist is awarded $20,000 and their work is acquired into the City of Moreton Bay's Art Collection. The exhibition highlights recent works by Australian artists, presenting diverse voices and ideas.

17 May—21 June
Redcliffe Art Society Exhibition of Excellence 2025
Redcliffe Art Society

In its 68th year, Redcliffe Art Society's annual *Exhibition of Excellence* is a calendar favourite. The exhibition brings together the best works by society members from the past year. Prizes are awarded across many categories including: landscape, still life, portraiture, abstract, and contemporary. Enjoy demonstrations by exhibiting artists each Saturday and cast your vote for the People's Choice Award. Exhibition developed by Redcliffe Art Society.



Judy Watson, *bones,* (detail), 2021. Courtesy of the artist and Milani Gallery.

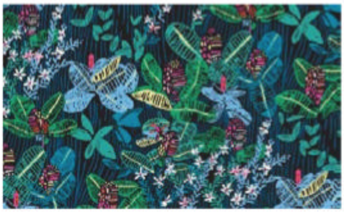
31 May—16 August
skeletons
Judy Watson & City of Moreton Bay

skeletons is an invitation to explore an alternative national narrative. Responding to the Queensland State Archives collection, Waanyi artist Judy Watson opens the closet doors to Australia's skeletons. She uncovers buried evidence within the archives, bringing light to undisclosed happenings, validating the mistruth of terra nullius, subsequent colonial conflicts, and the continuation of Aboriginal resistance. *skeletons* will also feature a new work commissioned by City of Moreton Bay examining Redcliffe's own history. The exhibition is curated by Amanda Hayman of Blaklash, supported by Milani Gallery, and commissioned by Queensland State Archives.

Redland Art Gallery, Cleveland

www.artgallery.redland.qld.gov.au

Corner Middle and Bloomfield streets, Quandamooka Country, Cleveland, QLD 4163 [Map 13]
07 3829 8899
Mon to Fri 9am–4pm,
Sun 9am–2pm. Admission free.



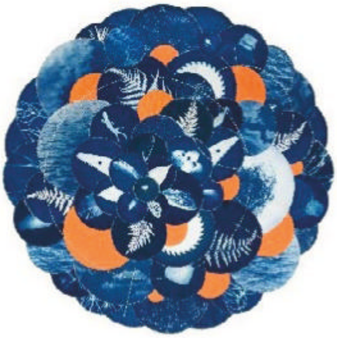
Marni Stuart, *After the fire,* (detail), 2022, digital printed linen fabric, 154 x 300 cm. Courtesy of artist.

6 April—3 June
Wildflowering by Design
Rose Barrowcliffe, Nai Nai Bird, Renata Buziak, Donna Davis, Joolie Gibbs, Anne Harris, Nicole Jakins, Shelley Pisani, Edith Rewa, Cara Ann Simpson, Marni Stuart, Emma Thorp and local artists from the region.

Featuring Queensland women artists who work across the art and design spectrum. *Wildflowering by Design* celebrates the botanical environment and natural world through a design lens, exploring materiality, handcrafting and the digital

Redland Art Gallery continued...

realm, offering fresh perspectives and provocations.



LeAnne Vincent, *Hi-Vis,* 2024, cyanotype photogram collage on cotton fabric with thread and salvaged hi-vis work shirt remnants. Courtesy of the artist.

6 April—3 June
Inhabited: Anthromes of Queensland
LeAnne Vincent

Celebrating natural environments in urban areas, *Inhabited: Anthromes of Queensland* is a gentle reminder of the importance of unseen ecosystems and place-responsive habitation. Queensland-based environmental photographer LeAnne Vincent's immersive artwork combines cyanotype photograms, digital photography, hi-vis work shirts and field recordings, reflecting human interaction changing environments.

Rockhampton Museum of Art

www.rmoa.com.au

Darumbal Country,
220 Quay Street,
Rockhampton, QLD 4700 [Map 14]
07 4936 8248
Mon to Sun 9am—4pm.
Free admission.

Installation view with the artist, *Lincoln Austin: The Weight of Experience*, 2025, Rockhampton Museum of Art. Photograph: Mad Dog Productions.

22 February—28 September
Lincoln Austin: The Weight of Experience

Lincoln Austin, assisted by Artist Chelsea Jewell, presents a new, site-specific sculptural, tensegrity and light-based work *The Weight of Experience*. Suspended in the Atrium Gallery a geometric form catches light and creates shadows, shifting and morphing throughout the day and night, overlayed with a colour-coded animation of transformed community-submitted poetry texts.

Abdullah M. I. Syed, *Forbidden Fruits,* 2018, mixed media. Photograph: Mahmood Ahmed Ali.

22 February—17 August
Abdullah M. I. Syed: Cabinet of Curiosities

Abdullah M. I. Syed's creative interventions transform sporting objects and memorabilia into poetic curiosities, transcending personal, geographical, linguistic, and cultural barriers. While reflecting his migratory experiences and global observations, Syed explores the unifying force of sport in bridging cultures and fostering dialogue.

22 March—22 June
Ken Done: Poems from Home and Other Paintings

Maverick painter and certified Aussie icon Ken Done returns to Rockhampton with a suite of new works, presented with a generous selection of recent and older pieces selected especially for gallery one's expanses. Curated in partnership with Ken Done Gallery.

5 April—3 August
Artists in CQ: Of the Region
Ping Carlyon, Jacky Chan, Remy Faint, Qing Huang, Hanbing Lu and Anitha Menon. Curated by Robert Connell and Emily Wakeling

Artists in CQ: Of the Region presents a multi-disciplinary conversation about national identity and the acknowledgement of Asian cultures as an enduring component of Australian culture.

19 April—24 August
RMOA Collection: Made in Japan

Made in Japan explores highlights from Rockhampton Museum of Art's significant holdings of 19th and 20th century Japanese artworks and objects.

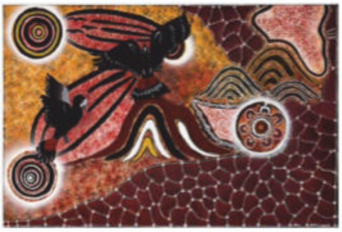
State Library of Queensland

www.slq.qld.gov.au

Turrbal and Yuggera Country,
Cultural Centre, Stanley Place,
South Brisbane, QLD [Map 15]
4101 07 3840 7666
Mon to Fri 9am—5pm,
Sat and Sun 10am—5pm.

Until 25 May
Deaf in dance: Feeling the beat

From top left to right: Nathaniel Fourmile, Khahlil Walker, Patricia Morris-Banjo, Shadrach Sales-Graham, bottom left is Aviu Ware and Leslie Footscray on the bottom right. Dancers of the Deaf Indigenous Dance Group at the *Deaf in dance* showcase launch, 2024. Photo by Dan Fewquandie from Wombat Vision.



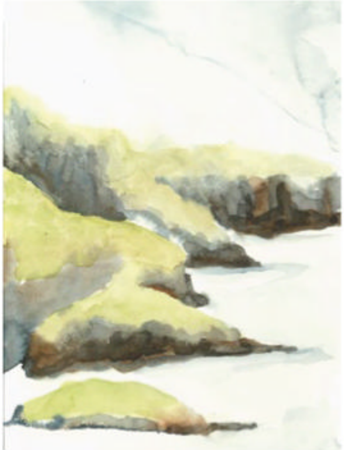
Colleen Sam (Kalkadoon/Kalkadunga), *Black Cockatoo Dreaming*, 2021, acrylic on canvas.

Until 24 August
The unbroken spirit of the Kalkadoons
Colleen Sam

Tanks Arts Centre, Cairns

www.tanksartscentre.com

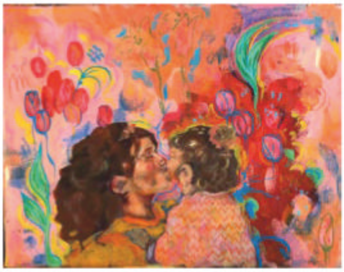
46 Collins Avenue, Edge Hill,
Cairns, QLD, 4870 [Map 14]
07 4032 6600
Mon to Fri 9am—4.30pm, Sat & Sun
10am—2pm. Free admission.



Hannah Parker, *Looking Towards Minn,* (detail), 2024, watercolour.

30 May—29 June
Works from Shetland
Hannah Parker

Hannah Parker's Shetland ancestry inspires imagery and storytelling that explore questions about identity, living in a colonised country. Works from Shetland is a body of work developed from a residency at The Booth, Scalloway, Shetland Islands in 2024. Hannah Parker is a Cairns based artist and printmaker, a frequent exhibitor at the Tanks Arts Centre, and has been an active support arts worker for Indigenous Art Centres in Far North Queensland for decades.



Leila-Grace Shepherd, *A Little Girl,* 2024, oil on canvas.

29 May—26 June
Receive>Respond 2025

The Receive>Respond arts challenge and culminating exhibition provide an opportunity for artists aged 15 to 25 in the Cairns region to share their passion for art and collaboration.

4 June—22 June
Mother Tree
Eco Duo (Rosie Lloyd-Giblett and Helena Jackson-Lloyd)

Eco Duo are two members of the multi-disciplinary artists' collective Eco Trio from South-East Queensland. Their individual and collaborative work connects to the landscape, creating two-dimensional art, environmental installations and performances that connect to place and site specificity.

Toowoomba Regional Art Gallery

www.tr.qld.gov.au/trag

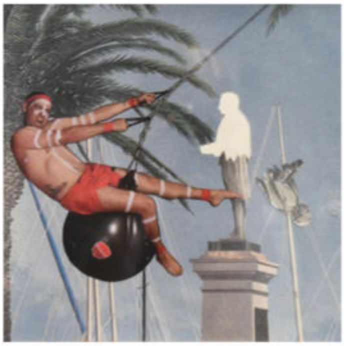
Jagera, Giabal and Jarowair Country, 531 Ruthven Street,
Toowoomba, QLD 4350 [Map 16]
07 4688 6652
Wed to Sun 10.30am—3.30pm,
Closed Mon, Tue & public holidays.

22 February—18 May
Autumn: Views of the Season

Ablaze with colour, cool in melancholy or ripe for serene reflectiveness, the autumn of life is the summit of maturity and a stage of decline and fall.

1 March—25 May
Billy Missi'n Wakain Thamai

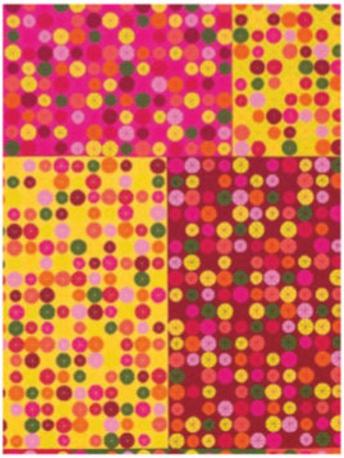
Billy Missi'n Wakain Thamai is a profound exhibition honouring the late Torres Strait Islander artist Billy Missi (1970-2012). *Billy Missi'n Wakain Thamai* brings together over fifty of the artist's most significant and iconic prints, including rare and never-before-exhibited monoprints, etchings, and linoprints from Djumbunji Fine Art Press and private collections. Curated by Dr Russell Milledge, this retrospective was developed in close consultation with the Billy Missi Estate, family members and friends, highlighting Missi's critical role in the emergence of Zenadh Kes (Torres Strait) printmaking as a contemporary art form. *Billy Missi'n Wakain Thamai* is an exhibition developed by NorthSite Contemporary Arts (Gimuy/Cairns) and touring Australia in partnership with Gab Titui Cultural Centre/Torres Strait Regional Authority (Waiben/Thursday Island) and Museums & Galleries Queensland. This project has been assisted by the Australian Government's Visions of Australia program.



Tony Albert, Girramay, Yidinji and Kuku Yalanji, *You wreck me #9,* 2020, printed photographs and vintage Captain Cook ephemera on archive paper, 24.5 x 24.5 cm. Toowoomba Regional Art Gallery, Toowoomba City Collection 2371. Image Courtesy of the artist and Sullivan+Strumpf.

31 May—3 August
Intersections: Changing Views of Old and New

Create your own connections with and between eye-catching artworks in this exhibition of contemporary and historical holdings selected from the gallery's collections. Featured artists include Tony Albert, Gordon Bennett, Rew Hanks, Norman Lindsay, Margaret Preston, Christian Thompson and Judy Watson.



Pip Hoy, *abandon: as in to indulge,* 2024, cotton, 117 x 60 cm. Photograph: Bewley Shaylor. © Pip Hoy.

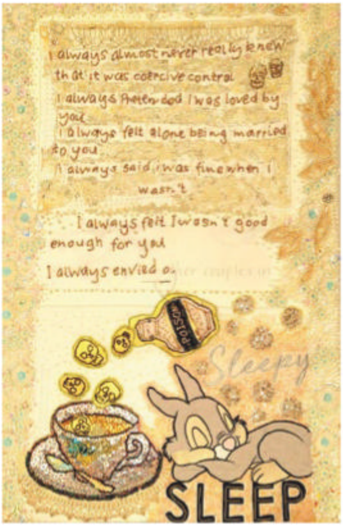
31 May—3 August
International Art Textile Biennale 2025

Fibre Arts Australia proudly presents the Third *International Art Textile Biennale*, showcasing innovative practices within contemporary textile art. The *International Art Textile Biennale* aims to highlight the finest examples of modern art textiles, featuring submissions from both Australian and international artists.

Umbrella Studio Contemporary Arts

www.umbrella.org.au

408 Flinders Street,
Townsville, QLD 4810 [Map 14]
07 4772 7109
Tue to Fri 9am—5pm,
Sat and Sun 9am—1pm.


I always almost never really knew
that it was coercive control
I always pretended I was loved by you
I always felt alone being married to you
I always said I was fine when I wasn't
I always felt I wasn't good enough for you
I always envied o
Sleepy
SLEEP

Lisa Ashcroft, *I Always Almost Never Really Knew (Couldn't Even Make it to Stitching the Love),* 2025, handstitched glass beads, fabric, fibre, plastic on canvas, 76 x 50 cm.

9 May—8 June
PROOF
2025 Umbrella Members' Exhibition

Umbrella's annual exhibition for its artist members is back with a new theme for 2025. Artists have creatively responded to 'proof' and associations with that term which most resonate with them.

Esther Forest, *Untitled 2* (still from *The Pet Shop*), 2024, digital image, 5184 x 2920px.

QUT Art Museum → Alicia Frankovich, *Atlas of Anti-Taxonomies,* 2019–22. Commissioned by Christchurch Art Gallery Te Puna o Waiwhetū. Exhibition view Gus Fisher Gallery | Te Whare Toi o Gus Fisher. Photo: Sam Hartnett. Courtesy of the artist, Starkwhite, Tāmaki Makaurau/ Auckland and 1301SW, Naarm/Melbourne and Gadigal Country/Sydney.

Umbrella Studio continued…

9 May–8 June
littlebunny1111
Esther Forest

Esther Forest's interactive installation *littlebunny1111* invites viewers to consider what it means to craft an identity and alias in the virtual world.

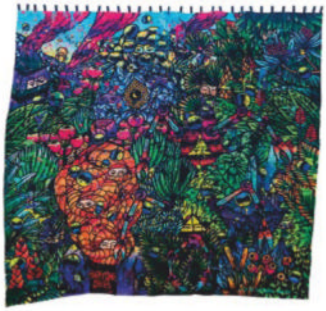
University of the Sunshine Coast Art Gallery

www.usc.edu.au/art-gallery

Kabi Kabi Country,
UniSC Sunshine Coast,
90 Sippy Downs Drive,
Sippy Downs, QLD 4556 [Map 13]
07 5459 4645
Mon to Fri 10am–4pm,
Sat 10am–1pm.

16 May–3 August
Transfer
Arahmaiani (ID), Cian Dayrit (PH), Patricia Perez Eustaquio (PH), Yee I-Lann (MY), Mella Jaarsma (ID), Eko Nugroho (ID), Moe Satt (MM) and Jakkai Siributr (TH).

Transfer focuses on contemporary visual artists with connections to Southeast Asia who explore textiles as a medium. Spanning embroidery, stitching, sculptural installations, film, wall-based works, performance and participatory pieces, the exhibition showcases a proliferation of textiles and fibre art practices that aim to reinterpret cultural heritage through a contemporary lens at the intersection of art and life. The selected artists are recognised as important figures in this conversation, offering work that reimagines and elevates deeply personal practices while transmitting cultural experiences and traditions. The diversity of pieces on display act as intimate records that carry meaning and impart fresh perspectives on how culture is passed down from generation to generation and how it changes over time. Curated by Rachael Vance.



Eko Nugroho, *Undecided Century* 2024, embroidered painting, 278 x 292cm. Courtesy the artist.

UQ Art Museum

www.art-museum.uq.edu.au

Building 11, University Drive,
The University of Queensland,
St Lucia, QLD 4067 [Map 15]
07 3365 3046
Tue to Fri 10am–4pm,
Sat 11am–3pm. Closed Monday,
Sunday and public holidays.

18 February–14 June
These Entanglements: Ecology After Nature

Petroleum, chemicals, and bacteria have become agents of history. Humanity, or rather the settler-colonial project, has infiltrated every environment on a molecular level, resulting in anthropogenic climate crisis. In this state of 'post-nature' there are no edges; even plastic has invaded our blood streams.

These Entanglements: Ecology After Nature thinks with the molecular, the geological and the biological and their entanglements with social relations. Bringing together Australian and international artists it traverses choreography, sculptural installation, filmmaking, field research, tarot reading, photography, painting, and virtual simulation. Working from the premise that human exceptionalism has led to environmental catastrophe, the exhibition proposes a more ethical, symbiotic, and reciprocal approach to cross-species relations and ways of being in the world.

A–Z
Exhibitions
Australian Capital Territory

MAY/JUNE 2025

Aarwun Gallery

www.aarwungallery.com.au

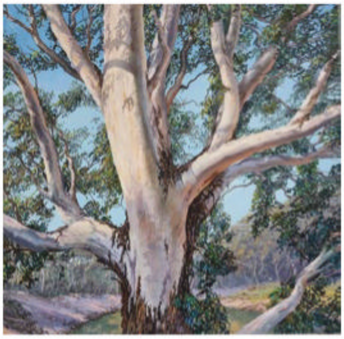
Ngunnawal Country,
11 Federation Square,
Gold Creek, Nicholls,
ACT 2913 [Map 16]
0499 107 887
Daily 10am–4.30pm and by appointment in the evening.
See our website for latest information.

We proudly have "Art for everyone", in a newly refurbished exciting art space. We are glad to have been part of the cultural fabric of Canberra for over 25 years. We describe our collection as rich and eclectic. We represent some of Australia's finest classical landscape and portrait artists as well as carrying a wide portfolio of stunning contemporary works which sit alongside exquisite works from our Indigenous artists. Paintings, printmaking, ceramics, glass, bronze and sculpture; we embrace the endless diversity of the best of which Australia has to offer in art. Open 7 days and by appointment in the evening, find us in Federation Square, Nicholls, Canberra, ACT, Australia.

Artists Shed

www.artistshed.com.au

1–3/88 Wollongong Street (lower),
Fyshwick, ACT 2609
0418 237 766
Tue to Sat 9am–5pm,
Sun 11am–4pm.
See our website for latest information.



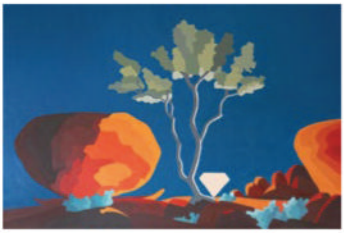
Margaret Hadfield

A private gallery by award winning artist Margaret Hadfield. The 'Shed' is a resourceful arts business with quality art materials, art school and gallery. Margaret's works are on display with local and 'Shed Artists' as well. Margaret paints in most mediums and the gallery features her works on military history, Antarctica and Australian landscapes. Study pieces can be acquired for a bargain.

Australian National Capital Artists (ANCA) Gallery

www.anca.net.au

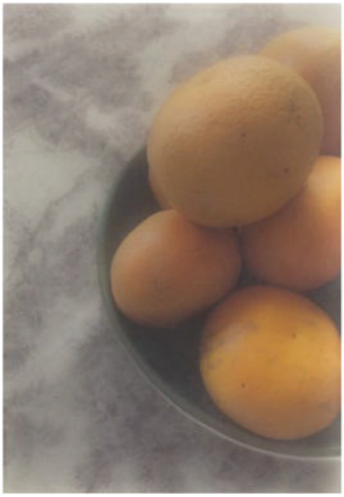
1 Rosevear Place,
(corner Antill street),
Ngunnawal/Ngambri Country,
Dickson, ACT 2602 [Map 16]
02 6247 8736
Wed to Sun 12pm–5pm,
closed public holidays.
Gallery closed 22 June–5 July
for mid-year break.



Manual Pfeiffer, *Karlu Karlu*, 2023, acrylic on canvas, 61 x 9.5 cm.

23 April–11 May
Emotional Landscapes II
Margaret Gordon, Manuel Pfeiffer, Alan Pomeroy

Emotional Landscapes II, curated by Eva van Gorsel, is an immersive exhibition that explores the intricate relationship between humanity and nature. Through a fusion of prints, paintings and sculptures the artists' aim to capture and evoke complex emotions that prompt reflection on our place within the environment.



Rose-Mary Faulkner, *Six oranges and a Saturday morning ritual,* 2024, kiln formed glass with decals, 30 x 20 x 1 cm.

14 May–1 June
Stilleven
Rose-Mary Faulkner

Stilleven is an exhibition of glass work by Rose-Mary Faulkner, considering connections to places and objects as both self-portraiture and representative of lived experience and narrative.

4 June–22 June
Rich and Rare
Jacqui Malins

Rich and Rare is the outcome of several years of creative research into the (almost) lost world of *ostrea angasi* (native flat oyster) reefs. Jacqui has materialised the *angasi's* fragility, sensitivity, delicacy and now-skeletal distribution in a piece of hand-made cloth, assembled from machine-embroidered lace oysters. This ethereal artefact is used in performance photography, cyanotype, video and installation to create a watery world of light and shadow, accretion, growth, collapse and decay.

Belco Arts

www.belcoarts.com.au

Ngunnawal Country,
118 Emu Bank,
Belconnen, ACT 2617
02 6173 3300
Tue to Sun, 10am–4pm.

28 March–18 May
Botanical Systems
Paul Summerfield

Botanical Systems is an exhibition of digitally created textural details, light-filled spaces, dappled shadows, technobabble seeped in tradition and imagined ancient cultures.

Bountiful Botanicals: A Botanical Art Worldwide Exhibition 2025
Members of the Botanical Art Society of Australia

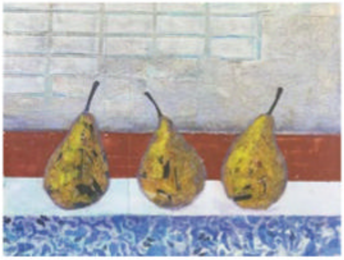
The second Botanical Art Worldwide Project, *Bountiful Botanicals*, focuses on and celebrates biodiversity in the crops that have been closely associated with the human species over thousands of years.

Through the Small Window
Lesley Andersen

Through the Small Window is an introspective of both abstract expression and stylized still-life works.

Circumnavigating 'Bush Capital' from the (bike) saddle
Sophie Baker

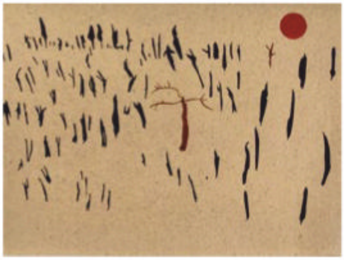
Painting openair from mountain bike paths, Sophie Baker literally looks down on The Capital – from The Bush. Observing the interconnectedness of our environment, it's creatures and people.



Lesley Andersen, *Trio of Pears*, (detail).

Study for Stars
Nana Saab
The ongoing motivation behind Saab's creative practice is exploring and developing an approach to reclaiming industrial materials and transforming them into something that is completely transcendental.

23 May—6 July
The beautiful place where we live
An Pan
Canberra based artist An Pan's Australian landscape exhibition is a true record of the natural scenery of the cities and countryside he has lived and visited in the past 35 years.



GW Bot, *Resurrection Glyphs – Midday* (detail).

23 May—6 July
GW Bot: Portrait of a landscape
GW Bot
For the past four decades artist GW Bot has been based in Canberra, specifically in Belconnen, and has worked in the surrounding landscape of the Monaro plateau, the remnant grasslands of Canberra and the Murrumbidgee River corridor.

Rendering the Invisible
Igor Kochovski
The exhibition revolves around the themes of seeing and transforming.

HABITAT
An Open Printmaking Exhibition. Printmakers from throughout Australia are being invited to respond to the theme of what HABITAT means to them.

Canberra Glassworks

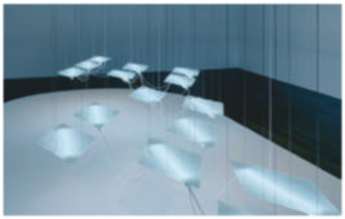
www.canberraglassworks.com

Ngunnawal and Ngambri Country,
11 Wentworth Avenue,
Kingston, ACT 2604 [Map 16]
02 6260 7005

Tom Fereday, *Mano glass block*. Photo: Eco Outdoor.

3 April—8 June
Arum
Tom Fereday
Arum is a solo show of glass presented by Sydney-based designer, Tom Fereday.

3 April—8 June
Meander
Katie-Ann Houghton
Glassmaker Katie-Ann Houghton explores the relationship between form and pattern, drawing inspiration from architectural details. Her work is influenced by time spent wandering through cities, observing interlocking brick patterns, the textures of concrete, and the sharp planes that cast shifting shadows.



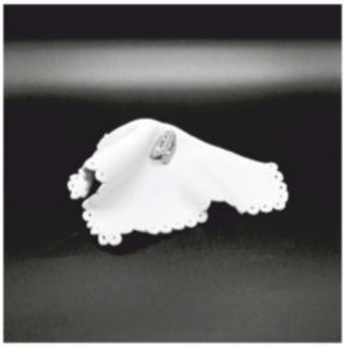
Aidan Hartshorn, *These violent delights*, 2024. Tom Ross for National Gallery of Victoria.

19 June—10 August
Aidan Hartshorn
Walgalu/Wiradjuri artist Aidan Hartshorn explores the ongoing colonial disruptions to Walgalu connections with the land. Using industrial glass and elements, the exhibition reflects his journey of crafting cultural objects while examining the degradation of his ancestral landscape.

Craft + Design Canberra

www.craftanddesigncanberra.org

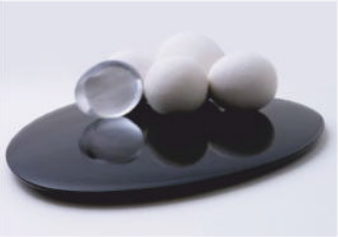
Ngunnawal Country,
Level 1, North Building,
180 London Circuit,
Canberra, ACT 2601 [Map 16]
02 6262 9333
Wed to Sat 12noon–4pm.
See our website for latest information.



Sue Peachey, *Elizabeth's handkerchief With moth*, 2023. Photography by Tim Brook.

10 April—31 May
With moth
Sue Peachey

10 April—31 May
Regenerate: 2024 Artists-in-Residence Exhibition
Michele England, Lynne Flemons, Emma Rani Hodges



Robyn Campbell, *Pool*, 2020. Courtesy of the artist.

12 June—26 July
Precarious Proximity
Robyn Campbell, Dr. Julie Bartholomew, Jo Victoria

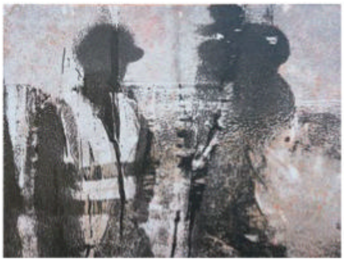
Civic Art Bureau

www.civicartbureau.com

Melbourne Building,
Upstairs Smiths Alternative,
76 Alinga Street,
Canberra City, ACT 2601.
0488 056 988.

Ria Tierney, *Full chop*, 2025, silver gelatin print, 6 x 6 cm.

3 May—25 May
Never Perfect
Benny Chop and friends



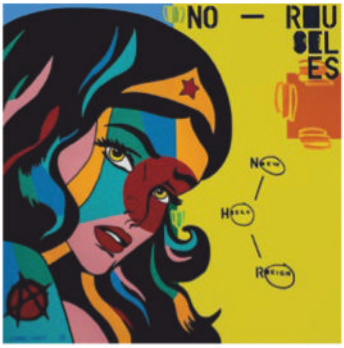
Alexander Boynes, *Reflections*, 2025, ink, acrylic and enamel on birch board, 60 x 80 cm.

7 June—29 June
The Edge Cannot Hold
Alexander Boynes

Grainger Gallery

www.graingergallery.com.au

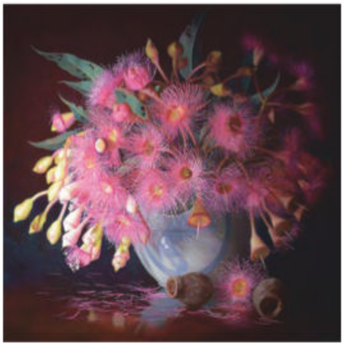
Ngunnawal Country,
Bldg 3.3, 1 Dairy Road,
Fyshwick, ACT 2609
0404 769 843
Wed to Sun 11am–5pm.



Johnny Romeo, *New Hero Reign*, 2025, acrylic and oil on canvas, 153 x 153 cm.

22 May–8 June
Slaymakers
Johnny Romeo

Step into a neon-drenched, technicolor dreamscape where pop culture misfits and fearless daydream rebels shatter the limits and redefine the impossible. In *Slaymakers*, internationally acclaimed Australian Pop painter Johnny Romeo returns to Canberra with an electrifying collection of new paintings that celebrates the visionaries and Pop counter culturalists who are shaping the future. Bursting with larger-than-life imagery, explosive colour arrangements, and undeniable swagger, *Slaymakers* is more than an exhibition, it is a powerful declaration by Australia's leading Pop artist that to change the world, you can't just play – you need to slay.



Gatya Kelly, *Constellation*, 2025, oil on canvas, 100 x 100 cm.

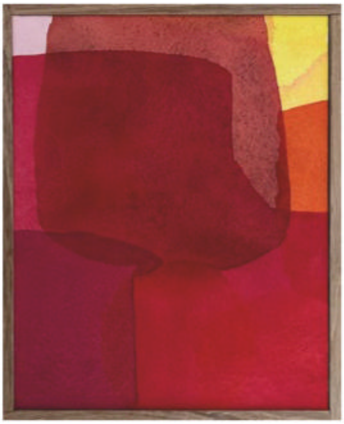
19 June–6 July
Lush
Gatya Kelly

Gatya Kelly's vibrant oil paintings convey the delicateness and strength of this medium to suggest the elusive quality of light and express nuance. "Even in the deepest darkness there is light." Kelly's chiaroscuro still lifes are an intimate dialogue between the painter and the painting, which becomes "a dance when the work finds its own presence, when the air of the arbitrary vanishes, and the painting is liberated from the artist. I'm looking for a sense of rightness in the combination of drama, colour and technique to create balance, truth, serenity."

M16 Artspace

www.m16artspace.com.au

Ngunnawal Country,
Blaxland Centre,
21 Blaxland Crescent,
Griffith, ACT 2603 [Map 16]
02 6295 9438
Wed to Sun 12pm–5pm.

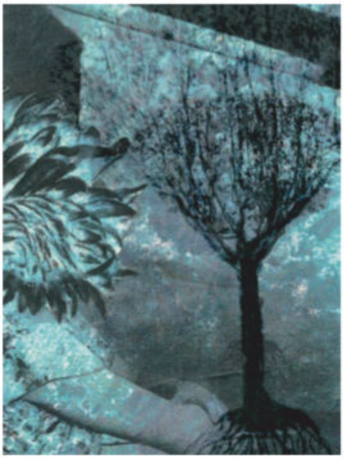


Karl Lorenz, *Burn #2*, 2024. Image courtesy of the artist.

18 April–11 May
Dreamworlds
Isabelle Mackay-Sim and Gemma Brown

The Forrest Passage
Alex Flannery

Pizza Box Studio
Karl Lorenz



Susan Morris, *Connections in time #2* (detail), 2024. Image courtesy the artist.

16 May–8 June
Traced life
Racheal Bruhn and John Nelson

SPLIT OPEN
Natasha Tareen

New Works: 3 stories
Susan Morris, Caryn Giblin and Paula Watson

Opening Thursday 15 May, 6pm–8pm.

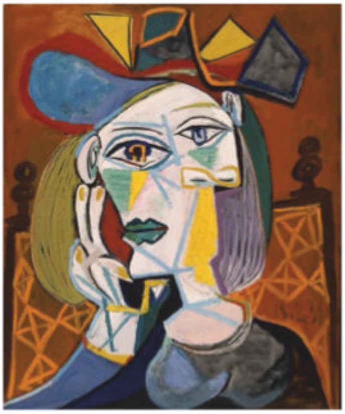
13 June–29 June
Step into the Limelight
ACT Schools

Opening Friday 13 June, 6pm–8pm.

National Gallery of Australia

www.nga.gov.au

Ngunnawal and Ngambri Country,
Parkes Place, Kamberri/Canberra,
ACT 2600 [Map 16]
02 6240 6411
Daily 10am–5pm.



Pablo Picasso, *Woman in a multicoloured hat (Tête de femme au chapeau),* 1939, Museum Berggruen, Neue Nationalgalerie–Stiftung Preußischer Kulturbesitz © Succession Picasso/Copyright Agency, 2025, photo: © bpk/ Nationalgalerie, SMB, Museum Berggruen/Jens Ziehe.

31 May–21 September
Cézanne to Giacometti: Highlights from Museum Berggruen / Neue Nationalgalerie

Marking the first time works from this internationally significant collection will be seen in Australia. The exhibition presents a journey through the dynamic changes in European and Australian art in the twentieth century. This exhibition examines the moments of contact and exchange between groundbreaking European artists and their Australian counterparts. The avant-garde visions of Paul Cézanne, Pablo Picasso, Georges Braque, Henri Matisse, Paul Klee and Alberto Giacometti shaped twentieth-century modern art in Europe. Australian artists such as Russell Drysdale, Grace Cossington Smith, John Passmore, and Dorrit Black brought their ideas and style back to Australia, transforming Australian art in parallel.

14 September—24 August
Ever Present: First Peoples Art of Australia

Following a national and international tour, *Ever Present: First Peoples Art of Australia* returns to Kamberri/Canberra for its final showing at the National Gallery. A survey of historical and contemporary works of art by Aboriginal and Torres Strait Islander artists from across Australia, this exhibition draws from the national collection and Wesfarmers Collection of Australian Art. Although *Ever Present* is a celebration of Aboriginal and Torres Strait Islander art, it does not shy away from Australia's complex histories. The works challenge stereotypes about First Nations people and what defines their art.

21 September 2024—6 July
Masami Teraoka and Japanese Ukiyo-e Prints

From the early 1970s Japanese-American artist Masami Teraoka adopted the traditional visual vocabulary of 17th–19th century Japanese *ukiyo-e* woodblock prints to comment on the world around him. These included reflections on contemporary themes such as globalisation, collisions between Asian and western cultures, and the AIDS crisis. Inspired notably by *kabuki* theatre prints and the *ukiyo-e* genres of *bijin-ga* [beautiful women], *yūrei-zu* [supernatural beings], and *shunga* [erotic prints], Teraoka created dramatic compositions rich in symbolism.

25 October 2024—1 June
Lindy Lee

Lindy Lee is one of Australia's most accomplished contemporary artists. To complement the unveiling of Ouroboros, Lee's major new public art commission for the National Gallery, this exhibition brings together highlights from across the artist's career as well as a monumental new installation and works on paper. Exploring themes of ancestry, spirituality, the environment and the cosmos, this display of new and recent works will shed light on Lee's ever evolving and ambitious practice. Lee's new work *Charred forest* alludes to the cyclical notions of existence, migration, transformation and hope. It comprises camphor laurel trees that have been treated using the Japanese preservation technique of Shou Sugi Ban which blackens the logs, before being pierced with a scattering of conical holes revealing the natural colour of the timber underneath.

From 22 March
Know My Name: Kee, Jackson and Delaunay

Know My Name: Kee, Jackson and Delaunay will showcase two of Australia's leading fashion designers: Linda Jackson and Jenny Kee, in conversation with international, multidisciplinary artist Sonia Delaunay (1885–1979). The iconic and vibrant early designs of Kee and Jackson from the 1970s and early 1980s were directly inspired by the dynamic legacy of Delaunay, who was a member of the School of Paris and co-founder of Orphism, an art movement noted for its use of intense colours and abstract, geometric forms.

From 17 April
Know My Name: Global

Know My Name: Global presents works of art by living women artists who have pushed the limits of artistic practice through experimentation with form, colour and spatial innovation from the 1960s to the present day. Bringing together recent acquisitions alongside key works drawn from the International and Australian collections, *Know My Name: Global* situates work by Australian artists within global art history.

National Library of Australia

www.library.gov.au

Parkes Place, Canberra,
ACT 2600 [Map 16]
02 6262 1111
Mon to Sun 9am–5pm.
See our website for latest information.

HMAS Melbourne departs Sydney on its last cruise, 1928, nla.obj-162850919, courtesy National Library of Australia.

Jean Thompson sits in her Type 37A Bugatti between races, 1930, nla.obj-157983478, courtesy National Library of Australia.

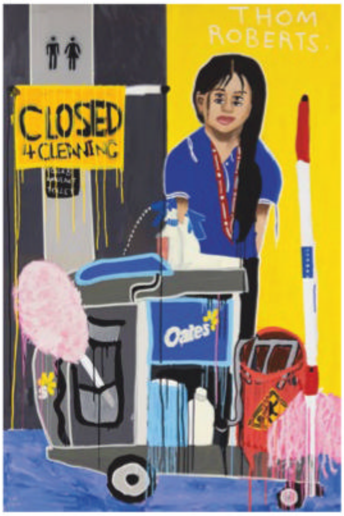
27 February—20 July
Fit to Print: Defining Moments from the Fairfax Photo Archive
Selected by Mike Bowers.

The Library has invited renowned Australian photojournalist Mike Bowers to select some of his favourite images from the Fairfax Photo Archive. With images printed from the original glass-plate negatives the exhibition explores how the pioneers of press photography in Australia developed their storytelling skills while also creating a lasting record of Australian society in the opening decades of the twentieth century.

National Portrait Gallery

www.portrait.gov.au

Ngunnawal Country,
King Edward Terrace,
Parkes, ACT 2600 [Map 16]
02 6102 7000
Daily 10am–5pm.
Disabled access.
See our website for latest information.



Thom Roberts, *Dinkie is Thom's Friend*, 2024. Collection of Freudenberg Home and Cleaning Solutions Australia. © Thom Roberts / Courtesy Studio A.

12 April—20 July
The Immersive World of Thom Roberts

The Immersive World of Thom Roberts is the first solo exhibition for multidisciplinary contemporary Australian artist Thom Roberts. Roberts' bold portraits morph people with trains and buildings, inviting audiences to see the world through his eyes. Showcasing more than 100 works spanning his prolific, decade-long career to date, this exhibition will feature paintings, installation and animation as well as major new work.

A–Z
Exhibitions
Tasmania

designtasmania.com.au

TASMANIA
MAKES 25

Sixteen new
Tasmanian
artworks Jan-Sep

Design Tasmania
Corner of Brisbane and Tamar Streets, Launceston
Hours: Weds to Sat 10am - 3pm | Sun 10am - 2pm

Memory of a Shard, Andrea Barker Photo Ivette Dodd

MAY/JUNE 2025

Bett Gallery

www.bettgallery.com.au

Nipaluna Country,
Level 1, 65 Murray Street,
Hobart, TAS 7000 [Map 17]
03 6231 6511
Mon to Fri 10am—5.30pm,
Sat 10am—4pm.

9 May—31 May
Nicola Gower Wallis

Water that once ran wild
Lucinda Bresnehan

ELEPHANTINE DESIRE

Heather B Swann, *Elephantine Desire*, 2023, ink on paper, 75 x 102 cm.

6 June—28 June
The Elephant
Heather B Swann

dusty tropes transient pasts
Michael Schlitz

Contemporary Art Tasmania

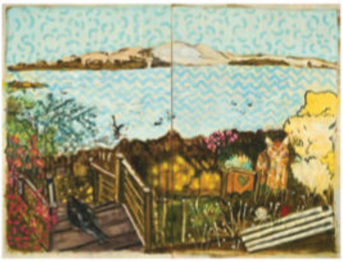
www.contemporaryarttasmania.org

Nuenonne Country,
27 Tasma Street, North Hobart,
TAS 7000 [Map 17]
03 6231 0445
Wed to Sat, noon—5pm.

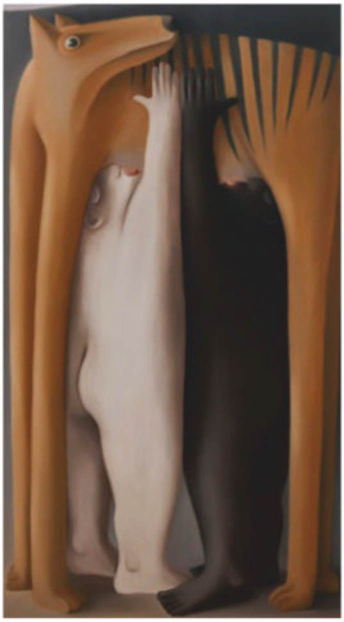
Colville Gallery

www.colvillegallery.com.au

30 Collins Street,
Hobart, TAS 7000 [Map 17]
03 6224 4088
Open Thu & Fri, 10am—5pm.



Donna Lougher, *Waterbirds*, 2024, 153 x 204 cm, synthetic polymer paint on canvas.



Tom Samek (1950-2021), *Making Dreams Come True*, oil on canvas, 102 x 51 cm.

1 May—27 June
Packed Nature
Donna Lougher, Crispin Ackerman,
David Jones

13 May
Australian and International Fine Art Auction

Devonport Regional Gallery

www.paranapleartscentre.com.au

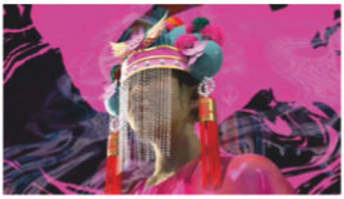
Paranaple Arts Centre,
145 Rooke Street,
Devonport, TAS 7310
03 6420 2900 [Map 17]
Mon to Fri 9am—5pm, Sat and pub hols 9am—2pm, Sun closed.

1 February—17 January 2026
Little Gallery Emerging Artist Program
2025 Selected Artists: Emily-Rose Wills, 22 March—3 May; Esther Touber, 10 May—21 June; Ashlee Hambleton and Rebecca Cannon, 28 June—9 August.

The *Little Gallery Emerging Artist Program* supports emerging and early career Tasmanian artists who demonstrate a strong vision in their practice.

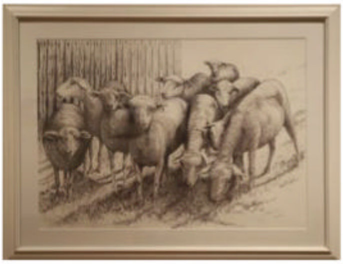
22 February—10 May
Between buildings as between stars
Andy Hutson, Alicia King, Georgia Lucy, Meg Walch, Kate Marshall, Ali Noble, and Grace Wood

Between buildings as between stars explores the intersections between the known tangibility of material worlds and spaces that are unknown, mysterious, fictitious, or speculative. Curated by Amber Koroluk-Stephenson.



Chun Yin Rainbow Chan, 魚文,鳥文 *Fish Song, Bird Song*, (still), 2020, single-channel video, 2 mins 12 secs. Courtesy of the artist.

29 March—10 May
52 ACTIONS
Artspace's acclaimed *52 ACTIONS* continues its national tour at Devonport Regional Gallery, featuring works from 52 Australian artists and collectives from each state and territory. The exhibition has evolved from Artspace's online commissioning platform of the same name, which from 2020 to 2021 presented new works each week by the 52 participants on Artspace's website and standalone Instagram @52artists52actions. In close collaboration with Artspace, Devonport Regional Gallery brings together a selection of these works and others in an adaptive, site-specific exhibition that is responsive to our unique context.



Sue Wignall, *Watching and Waiting*, 2024, pen on paper, NWAC 2024 overall winning work.

17 May—28 June
North West Art Circle: Annual Community Art Exhibition & Awards 2025
North West Art Circle is a well-known group based on the North West Coast of Tasmania, with an established member base of about 60 people, who all share their passion for making art and a collective goal to promote and further develop their arts practice.

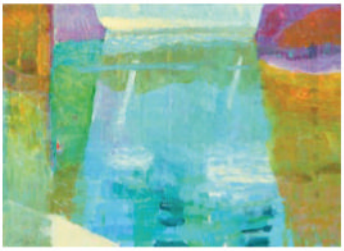
Handmark

www.handmark.com.au

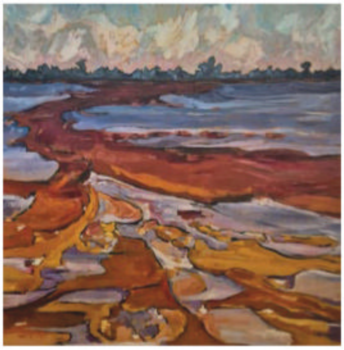
Nuenonne Country,
77 Salamanca Place,
Hobart, TAS 7000 [Map 17]
03 6223 7895
Mon to Fri 10am—5pm,
Sat & Sun 10am—4pm.

2 May—19 May
Waterways: Plein Air to Abstraction
Jock Young

Handmark Gallery continued...



Jock Young, *Waterhole, Simpsons Gap*, 2024, oil on linen, 65 x 80 cm.



Max Mueller, *Afternoon in the Marsh*, 2025, oil on linen, 80 x 80 cm.

23 May—16 June
In the Sticks
Max Mueller

20 June—21 July
New works
Emily Blom and Katina Gavalas

Museum of Old and New Art (Mona)

www.mona.net.au

655 Main Road, Berridale,
Hobart, TAS 7011
03 6277 9978
Fri to Mon 10am—5pm.

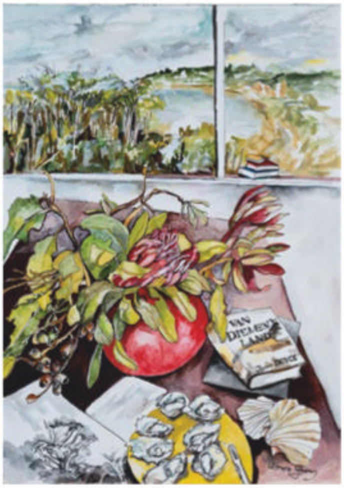
15 February—16 February 2026
MIRRORSCAPE
Théo Mercier

Madeline Gordon Gallery

www.madelinegordongallery.com.au

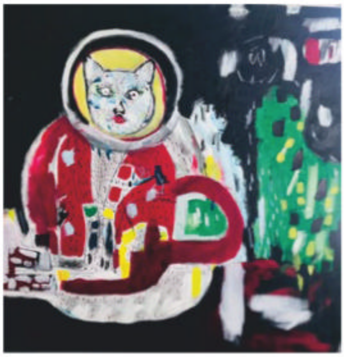
Lutruwita, 57 George Street,
Launceston, TAS 7250 [Map 17]
0488 958 724
Wed to Fri 11am–5pm,
Sat 10am–1pm.
Other times by appointment.

1 May—30 May
Kit Hiller



Veronica O'Leary, *Reading Van Dieman's land at Eaglehawk Neck*, gouache on paper, 59 x 42 cm.

1 May—30 May
Made in Tasmania
Veronica O'Leary



Joh Osborne and Sabine Pagan, *Space ship cat.*

1 May—30 May
Pop-up Late May
Joh Osborne and Sabine Pagan

1 June—7 June
Muscular Dystrophy Week
Group Exhibition

1 June—30 June
John Gibb

Jaclyn Poke

Penny Contemporary

www.pennycontemporary.com.au

187 Liverpool Street,
Hobart, TAS 7000 [Map 17]
0438 292 673
Wed to Sat 11am–4pm,
or by appointment.

9 May—30 May
New Works
Abbey Rich

Sam Biddle, *(@biddle.biddle).*

Rhiannon Hopley, *Glacial moraine of Horbreen, Horsund,* 2024.

13 June—4 July
82° North
Rhiannon Hopley

Plimsoll Gallery

www.utas.edu.au/creative-arts-media/events/plimsoll-gallery

37 Hunter Street, Hobart,
TAS 7000 [Map 17]
03 6226 4353
Tue to Sat, 11am–4pm.

Gordon Hookey, *A MURRIALITY,* installation view at UNSW Galleries. Credit Jacquie Manning.

5 June—27 July
Gordon Hookey: A MURRIALITY

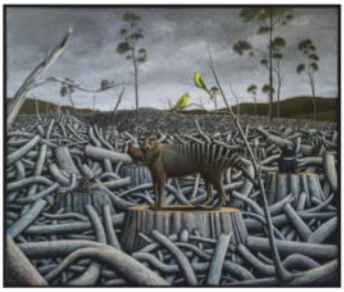
Queen Victoria Museum & Art Gallery

www.qvmag.tas.gov.au

Museum: 2 Invermay Road,
Launceston, TAS 7248
Art Gallery: 2 Wellington Street,
Launceston, TAS 7250 [Map 17]
03 6323 3777

Daily 10am–4pm. Free admission.

19 April–25 May
Queen Victoria Art Gallery:
Clarice Beckett: Paintings from the National Collection
Presenting an intimate, rarely seen group of works by one of the most original artists of early twentieth century Australia. Deeply sensitive to the effects of colour, light and atmosphere, Beckett painted the life and scenery of her coastal home in south-east Naarm/Melbourne with an eye for the commonplace and fleeting effects of nature. Her work captures a world on the cusp of modernisation, evoking both the natural environment and simple pleasures of suburbia. This National Gallery Touring Exhibition is supported by The Australian Government through Visions of Australia.



Michael McWilliams, *A Pointed Reminder*, 2021, acrylic on linen, 100 x 120 cm. Private collection, Tasmania.

14 December 2024–25 May
Queen Victoria Art Gallery:
Gentle Protagonist:
Art of Michael McWilliams
QVMAG is proud to present the first ever public exhibition of the works of much-loved Tasmanian artist, Michael McWilliams. McWilliams is one of Australia's most successful and widely recognised artists. His quirky and whimsical landscapes, depicting wildlife, and domestic and feral species, in Tasmanian bushland, farmyards, gardens and houses, have captivated audiences around Australia and internationally. The exhibition is the first holistic survey of McWilliams' art, exploring his life and career, his place in the canon of Australian and international art, and his empathy with the wildlife and natural environment of Tasmania.

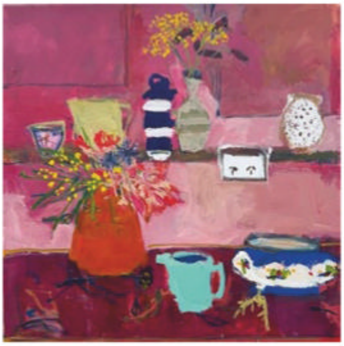
Olegas Truchanas, *Mist, Franklin Range, Lake Pedder,* 1968.

13 July 2024–20 July
Queen Victoria Museum at Inveresk:
This Vanishing World: Photography of Olegas Truchanas
This Vanishing World is the story of a man who loved Tasmania and its wild places. For twenty years, Olegas Truchanas explored Tasmania's wild places, pushing his body and practice to the limit. Motivated by a love of nature and natural beauty, his legacy is a story told in images.

Schoolhouse Gallery, Rosny Farm

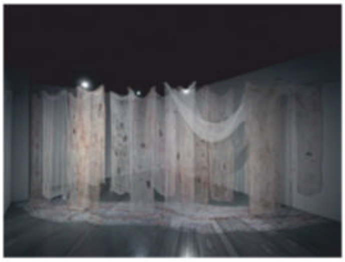
www.clarenceartsandevents.net

22 Rosny Hill Road,
Rosny Park, TAS 7018
03 6217 9607
Wed to Sun, 11am–5pm.



Sophie Witter, *I think I still do*, 2025, acrylic on canvas.

1 May–25 May
Did You See A Bright Light?
Sophie Witter



Lou-anne Barker, *How to mend a wound, the first step is not to turn away*, 2024, dyed and stitched gauze and printed, oiled paper.

1 May–25 May
How to mend a wound, the first step is not to turn away
Lou-anne Barker

1 May–25 May
We are star stuff & we've got to get our selves back to the garden
Tüli Morris-Merkel

30 May–22 June
Proof South
The Nowhere Print Collective: Ange Cooper, Kaye Green, Raymond Arnold, Alex White, Annalise Rees, Helen Mueller, Anthony Curran, Antonia Aitken, Jennifer Marshall, Emma Magnusson-Reid, Grace Gladdish, Hope Smith, Jan Hogan, Lex Palmer Bull, Melissa Smith, Michael Schlitz, Natasha Rowell, Nicole O'Loughlin, Olivia Moroney, Rebecca Coote, Tim Coad.

Tasmanian Museum and Art Gallery

www.tmag.tas.gov.au

Dunn Place,
Hobart/Nipaluna,
TAS/Lutruwita, 7000 [Map 17]
03 6165 7000
Daily, 10am–4pm. Free admission.
See our website for latest information.

20 March–27 July
The World of Beetles
This exhibition celebrates the incredible diversity, beauty, and scientific importance of beetles. At the heart of the exhibition is the work of George Bornemissza (1924–2014), a pioneering entomologist whose introduction of dung beetles to Australia revolutionised pasture management and reduced bushfly populations.

23 May–12 October
Oliffe Richmond
An exhibition of works by Oliffe Richmond (1919–1977) who was a Tasmanian-born sculptor who built a distinguished career in Britain, working alongside Henry Moore before becoming a sculpture teacher at Chelsea School of Art. The Tasmanian Museum and Art Gallery holds a significant collection of his works on paper, spanning from the 1940s to the 1960s. These drawings trace the evolution of his artistic practice, from early explorations of form to studies reflecting his mature sculptural vision.

5 April–29 June
Inside Pompeii: Origins of a European Way of Life – Photographs by Luigi Spina
A breathtaking exhibition showcasing the evocative photography of Luigi Spina, capturing the ancient city of Pompeii like never before. During the global pandemic, with the Archaeological Park of Pompeii closed to the public, Spina had the unprecedented opportunity to immerse himself in its timeless spaces.

The European Union presents an exhibition which tells the story of a European way of life through the history and regeneration of Pompeii and its people, and the artwork of Spina. Proudly featuring a curated selection of 38 large-scale images, *Inside Pompeii: Origins of a European Way of Life – Photographs by Luigi Spina* invites viewers to step into history, reflecting on respect and preservation of history and heritage.

6 December 2024–21 September
On Island
An exhibition of artworks that respond to Tasmania/Lutruwita from a wide range of perspectives. All of the artworks are from the Tasmanian Museum and Art Gallery's Collection.

A–Z
Exhibitions
South Australia

MAY/JUNE 2025

Adelaide Contemporary Experimental

www.ace.gallery

Kaurna Yarta, Lion Arts Centre,
North Terrace (West End),
Adelaide, SA 5000 [Map 18]
08 8211 7505
Tue to Sat 11am–4pm.
See our website for latest information.

Shan Michael's studio, 2025, (detail). Adelaide Contemporary Experimental. Photograph: Sam Roberts.

3 May—28 June
Push / Pull
Antony Abrraciavento, Emiko Artemis, Stephen Atkinson, Troy-Anthony Baylis, Alycia Bennett, Matt Huppatz & Adam Birchmore (Adam & Steve), Jingwei Bu, Patrick William Carter, Luna Chan, Allison Chhorn, Dr Dylan Crismani, Amber Cronin, Paul Gazzola, Alex Grant, Sasha Grbich, Dominic Guerrera, Aidan Hughes, Heidi Kenyon, Kirsty Martinsen, Monte Masi, VNS Matrix, Shan Michaels, Ariella Napoli, Alexandra Nitschke, Chris Reid, Tikari Rigney, Yasemin Sabuncu, Fiona Salmon, Gabriella Smart, Trudy Tandberg, Sione Teumohenga, Sarah Tickle, Shirley Wu, Jake Yang, Shenshen Zheng, and Students from South Australian School for the Visually Impaired.

Art by Farquhar

www.farquhar.art

1070 South Road ,
Edwardstown, SA 5039
0434 957 371
Mon to Fri, 930am–4.30pm,
Sat, 10am–1pm, Sun, 12noon–3pm
See our website for latest information.

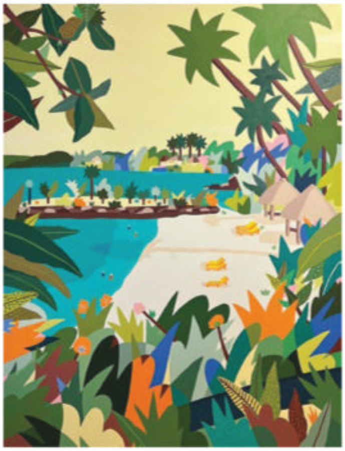
1 May—30 June
Pantu
Janice Stanley (APY)
We currently have a collection of paintings by Janice Stanley (Ernabella in the APY lands). These unique paintings depict the salt lakes (Pantu in Pitjantjatjara), which are situated near Mt Connor (Atilla) near the Northern Territory border.

1 May—30 June
Tali (Sand Dunes)
Maureen Hudson (Yuelamu, N.T)
Maureen Nampijinpa Hudson is a celebrated Warlpiri artist from Yuendumu, a remote community in Central Australia. Her art is deeply informed by Jukurrpa (Dreaming), the ancestral stories that define her people's connection to land and law. We currently hold an incredible collection of her "Sand Dunes" artworks. The Sand Dunes (Tali) dreaming is a cornerstone of Maureen's work. These ever-shifting dunes are more than landforms—they are living maps of ancestral journeys. In her paintings, Maureen captures their rhythmic contours through textured patterns and various colour palettes.

Art Images Gallery

www.artimagesgallery.com.au

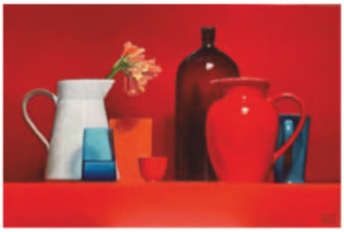
Kaurna Country,
32 The Parade,
Norwood, SA 5067 [Map 18]
08 8363 0806
Mon to Fri 9am–5pm,
Sat 10am–5pm, Sun 2pm–5pm.



Bruno Mota, *Blue Lagoon*, acrylic on polyester, 122 x 167 cm.

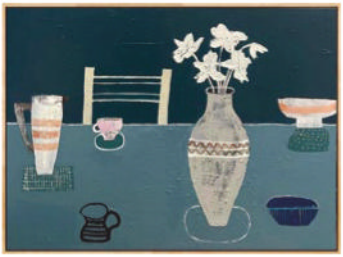
24 April—25 May
Tropicana : A Group Landscape Exhibition
Siv Grava, Todd Romanowycz, Ann Neagle, Christine Lawrence, John Santucci, Jud Keresztesi, Audrey Harnett, Mishka Ammann and Bruno Mota.

This vibrant group exhibition explores the colours, textures, and energy of tropical landscapes. Featuring a range of works inspired by lush jungles, coastal scenes, and tropical life, the exhibition invites viewers to immerse themselves in the beauty and rhythms of the tropics.



Alison Mitchell, *Red Jug with Clivea*, oil on linen, 60 x 90cm.

30 May—29 June
Alison Mitchell
Mitchell's still life paintings have a timeless elegance to them, as she masters light and form, revealing the beauty in the everyday.



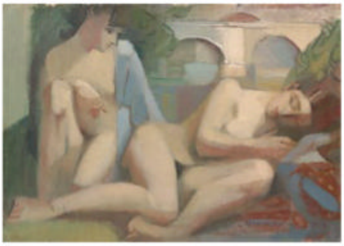
Holly Eva, *The Grey Vase*, acrylic and mixed media on canvas, 91cm x 102cm.

30 May—29 June
Holly Eva
This exhibition will focus on Holly's main theme of beauty found in simplicity. Through vivid colours and clear form, Holly creates minimalist abstract still lifes and abstract figurative paintings.

Art Gallery of South Australia

www.agsa.sa.gov.au

Kaurna Yarta, North Terrace,
Adelaide, SA 5000 [Map 18]
08 8207 7000
Daily 10am–5pm.
Free entry.
See our website for latest information.



Grace Crowley, born Cobbadah, New South Wales 1890, died Sydney 1979, *Les baigneuses (The bathers)*, 1928, Paris, oil on canvas on hardboard, 45.2 x 64.2 cm. Gift of the artist 1979. National Gallery of Australia, © estate of the artist.

24 May—7 September
Dangerously Modern: Australian women artists in Europe 1890-1940
The first major exhibition to focus on the vital role of Australian women in the development of international modernism, *Dangerously Modern* explores the art and lives of fifty trailblazing artists. Book tickets online.

Flinders University Museum of Art

www.flinders.edu.au/museum-of-art

Kaurna Country,
Flinders University, Sturt Road,
Bedford Park, SA 5042 [Map 18]
08 8201 2695
Mon to Fri 10am—5pm or by appt.
Thu until 7pm. Closed weekends
and public holidays.

CROSS
CURRENTS
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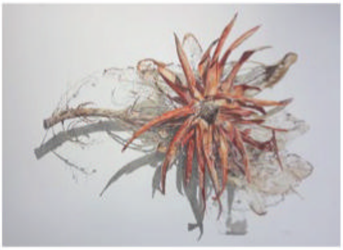
12 May—5 September
Crosscurrents
A Flinders University Museum of Art exhibition curated by Belinda Howden, presenting newly commissioned works by Brad Darkson, Chris de Rosa, Honor Freeman, Michael Kutschbach, Sonya Rankine, and Mary-Jean Richardson.

Murray Bridge Regional Gallery

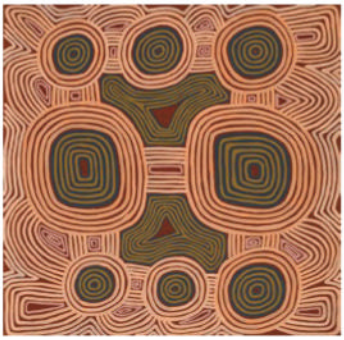
www.murraybridgegallery.com.au

Ngarrindjeri Ruwe, 27 Sixth Street,
Murray Bridge, SA 5253[Map 18]
08 8539 1420
Tue to Sat 10am–4pm,
Sun 11am–4pm. Closed Mon and
public holidays.



Carol Bann, *Whence it came*, pencil, Murray Bridge Rotary Art Show 2024, 1st Place 2D category, Jean Sims Art Prize.

19 April—18 May
Murray Bridge Rotary Art Show
Jointly hosted by the Rotary Clubs of Mobilong & Murray Bridge for over thirty years, this popular annual community-driven exhibition presents a broad diversity of artworks by emerging, seasoned and hobbyist artists from the Murraylands region and beyond.



Ronnie Tjampitjinpa (born c.1943), Pintupi language group, *Untitled*, 1996, acrylic on linen, 122 x 122 cm. Photograph by Andrew Curtis. © the artist. Aboriginal Artists Agency Ltd.

31 May—3 August
Three Echoes – Western Desert Art
Eunice Napanangka Jack, Coral Napurrula, Marlee Napurrula, Katungka Napanangka, Narputta Nangala Jugadai, Daisy Napaltjarri Jugadai, Mitjili Napurrula, Alice Nampitjinpa, Long Tom Tjapanangka, Charlie Tarawa (Tjaruru) Tjungurrayi, Anatjari Tjampitjinpa, Billy Stockman Tjapaltjarri, Tommy Lowry Tjapaltjarri, Dr George Tjapaltjarri, Ronnie Tjampitjinpa, Pinta Pinta Tjapanangka, Timmy Payungka Tjapangati, Turkey Tolson Tjupurrula, George Tjungurrayi, Warlimpirrnga Tjapaltjarri, Willie Tjungurrayi, Nolan Tjapangati, Ray James Tjangala, Charlie Ward Tjakamarra, Mick Namarari Tjapaltjarri, Maudie Petersen Nungurrayi, Takariya Napaltjarri, Yinarupa Nangala, Tjunkiya Napaltjarri, Makinti Napanangka, Kayi Kayi Nampitjinpa, Tatali Nangala, Nyurapayia Nampitjinpa, Walangkura Napanangka, Pantjiya Nungurrayi, Inyuwa Nampitjinpa, Wintjiya Napaltjarri, Elizabeth Marks Nakamarra, David Ross Pwerle, Charlie Jones Petyarre, Terry Rumble Petyarre, Ollie Kemarre, Edie Holmes Akemarr (Kemarre), Wendy Mbitjana, Gloria Petyarre, Emily Kame Kngwarreye, Gladdy Kemarre, Lena Pwerle, Rosie Pwerle, Polly Nelson Ngale, Nora Petyarre, Gloria Petyarre, Ada Bird Petyarre, Rosemary Petyarre, Jeannie Pwerle, Joy Petyarre, Hilda Pwerle and Lena Skinner.

Three Echoes – Western Desert Art showcases Australian Aboriginal art spanning the first 30 years of the Western Desert art movement, with works from 57 artists, curated by Djon Mundine OAM FAHA. *Three Echoes – Western Desert Art* is an initiative of Museums & Galleries Queensland developed in partnership with Karin Schack and Andrew Arnott, and curated by Djon Mundine OAM FAHA. This project has been assisted by the Australian Government through its Visions of Australia program and through the Australia Council, its arts funding and advisory body. It is supported by the Queensland Government through Arts Queensland.

JamFactory

www.jamfactory.com.au

Kaurna Country,
19 Morphett Street,
Adelaide, SA 5000 [Map 18]
08 8410 0727
Open daily 10am—5pm.
See our website for latest information.

Jess Dare, *Traces of forever*, 2024, installation, (detail). Photograph: Grant Hancock.

22 April—6 July
Beautiful Tensions: Gray Street Workshop celebrates forty years.

JamFactory at Seppeltsfield

www.jamfactory.com.au

Kaurna Country,
730 Seppeltsfield Road,
Seppeltsfield, SA, 5355 [Map 18]
08 8562 8149
Open daily 11am—5pm.
See our website for latest information.

Vipoo Srivilasa, *Dance of Dreams*, 2024. Photograph: Simon Strong.

8 March—22 June
Vipoo Srivilasa: re/JOY

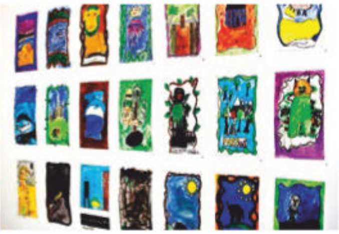
Newmarch Gallery

www.newmarchgallery.com.au

'Payinthi' City of Prospect,
128 Prospect Road,
Prospect, SA 5082 [Map 18]
08 8269 5355 Mon to Fri 9am–5pm,
Sat 10am–4pm. Sun closed.

28 March–3 May
Collective Visions
Ed Douglas, Vicky Dennison, Joe Felber, John Gitsham, David Hume, Mark Kimber, Heather Petty, Sam Oster, Rosina Possingham.

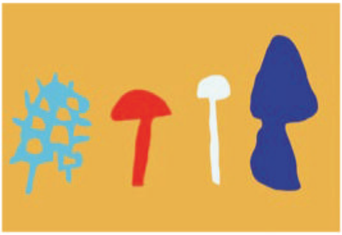
Collective Visions is a group exhibition by Adelaide's Photographic Imagery Collective. This is a group of photographic artists who are diverse in their practice but united by a desire to advance fine art photography in its scope and reach.



2024 Local Schools Exhibition. Photograph: John Nieddu.

9 May–7 June
Local Schools Exhibition

Part of the DreamBIG Children's Festival, this exhibition features the work of students from Prospect primary schools.



Laura Wills, *Information that Moves*, (detail), 2024, digital drawing, 50 x 34 cm.

13 June–12 July
Information that Moves
Laura Wills and William Cheesman

Information That Moves is an ephemeral installation investigating the science and stories of the underground. We will explore the world of fungi and mycelium as a metaphor for different ways of thinking, systems and behaviours.

Riddoch Arts & Cultural Centre

www.theriddoch.com.au

Bungandidj/Boandik Country,
1 Bay Road, Mount Gambier, SA 5290
08 8721 2563
Mon to Fri 10am–5pm,
Sat and Sun 10am–2pm.
See our website for latest information.

26 November 2024–17 August
Flight Mode
From the Riddoch Collection

In collaboration with District Council of Grant, The Riddoch Arts and Cultural Centre presents *Flight Mode*, an exhibition of works from the Riddoch collection now on display at *The Hangar Gallery*, Mount Gambier Regional Airport. The exhibition welcomes and farewells travellers to the region, telling a story of it's natural surroundings while reflecting on the sense of journey from one place or state to another.

12 April–8 June
The Woodcutter
South East Art Society

The Woodcutter brings together a collection of works from South East Art Society members that centres around wood, the material so emblematic to the Limestone Coast landscape and economy.

Hedley Neil, *Cuttin' Curves*, 1988, blackwood and silver ash. Gift of Fletcher Jones and Staff Pty Ltd. Collection of The Riddoch Arts & Cultural Centre.

12 April–8 June
Wood Work
From the Riddoch Collection

Working with wood in one way or another is at the heart of industry in the Limestone Coast. It also plays a major role in the region's cultural landscape. Running alongside *The Woodcutter* – South East Art Society, *Wood Work* picks up on artworks made from and about wood to showcase significant pieces from the Riddoch Collection. *Wood Work* celebrates not only the qualities unlocked in the material itself, but the process and legacy of its making.

Image courtesy of Charlotte Varcoe.

14 June–20 July
Portraits of our Elders

In collaboration with Burrandies Aboriginal Corporation, Mount Gambier, The Riddoch Arts and Cultural Centre presents a group of portraits reflecting on the lives of Boandik Elders, shining a light on their histories, achievements and connection to place. Familiar faces in our community, these Elders have been photographed in their favourite and most sacred spaces around the region to be shown together leading up to and throughout NAIDOC week 2025.

21 June–24 August
Almost Here, Almost Now

Drawing from the collections of The Riddoch Arts and Cultural Centre and the National Gallery of Australia, the Riddoch presents *Almost Here, Almost Now*: a far-reaching exhibition that pulls together works from public collections to hone in on existential questions of belonging and identity. Exploring ancient, contemporary and imagined future relationships between land and sky, these works prompt comparisons between the deep time of space and deep time on Earth, while situating the dirt beneath our feet as a subject for closer examination. This exhibition is supported by MM Electrical Merchandising through the National Gallery of Australia's Regional Initiatives Program.

Sauerbier House Culture Exchange

www.onkaparingacity.com/sauerbierhouse

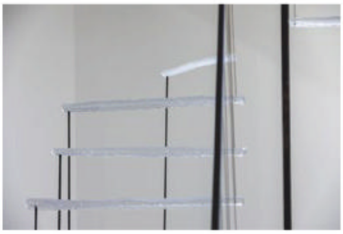
Kaurna Country,
21 Wearing Street,
Port Noarlunga, SA 5167 [Map 18]
08 8186 1393
Wed to Fri 10pm–4pm,
Sat 1pm–4pm.
See our website for latest information.

Tanya Court, *Ropey Vase*, 2024, glazed, reclaimed ceramics with Leucophyta brownii, 28 x 15 x 15.5cm. Photograph: Otto Schwertfeger.

10 May–21 June
Plethora
Tanya Court

Plethora explores and evaluates the aesthetic and conceptual potential of using alternative ceramic materials for both glazes and clay bodies by embracing the use of recycled, foraged, repurposed and waste products sourced from industry and the environment.

Sauerbier House continued...



Alex Stone, *Cuckoo*, 2024, repurposed lead glass vessels, mild steel, steel wire rope, brass, polylactic acid, tissue, lipstick,420 x 350 x280cm. Photograph: Jemima Yong.

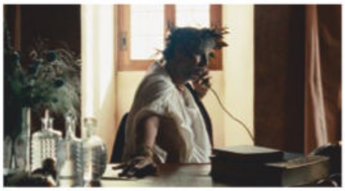
10 May—21 June
BOUND[LESS]

Alex Stone in collaboration with Lee Kelly *Bound[less]* physically retraces memories and place in an attempt to address notions of absence and to grasp 'the fleeting'. Working with the materiality of glass, the exhibition highlights its ability to hold traces of what went before and the chameleon-like responsivity to the space in which it is placed.

Samstag Museum of Art

www.unisa.edu.au/connect/samstag-museum/

Kaurna Country,
University of South Australia,
55 North Terrace, Adelaide, SA 5000
08 8302 0870 [Map 18]
Tue to Sat 10am—5pm.



Madison Bycroft, *The sauce of all order*, 2025, still from video, single channel video with sound, 32 min 56 sec. Still courtesy the artist.

28 February—30 May
Direct, Directed, Directly

Communication is a two-way process that can sometimes succeed and sometimes fail spectacularly. Nevertheless, this exhibition proposes that, amid the inherent frustration, futility and misunderstandings, there is catharsis to be found in the humour and absurdity of our attempts to connect. Works by Richard Bell (Kamilaroi, Kooma, Jiman and Gurang Gurang), Madison Bycroft, Kuba Dorabialski, Danielle Freakley, Christine Sun Kim and Thomas Mader, Monte Masi and Chunxiao Qu.

South Australian Museum

www.samuseum.sa.gov.au

North Terrace,
Adelaide, SA 5000 [Map 18]
08 8207 7500
Open daily 10am—5pm.
See our website for latest information.

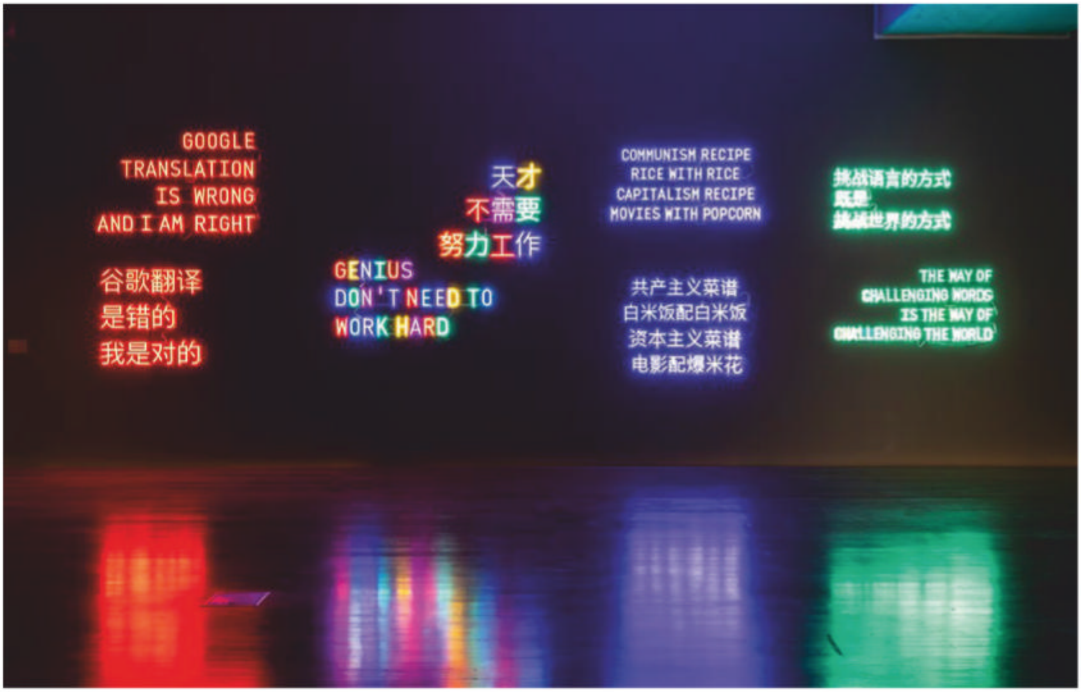
14 December 2024—15 June
Bunganditj Kali! – Talk Bunganditj!

An exhibition of works by Aboriginal students in the Mount Gambier region, painted to illustrate two creation stories: How Fire Was Obtained and How the Volcanoes Were Formed.

The stories, retrieved from archival records, celebrate the Bunganditj language spoken in the South East of South Australia by five dialect groups, Boandik, Meintangk, Pinechunga, Wichintunga, and Polinjunga.

The illustrations have been created by Aboriginal students from North Gambier, McDonald Park, Melaleuca Park, Moorak and Reidy Park Primary schools, and Tenison Woods and Saint Martins Colleges in Mount Gambier. Hearing the stories from Elders and Traditional Owners allowed the students to create artwork that connected them to the Culture of the region,their own heritage, and help other students experience the story visually.

This exhibition has been produced through funding provided by the South Australian Museum in partnership with the Department of Education, Burrandies Aboriginal Corporation, and the Bunganditj Language Reclamation Committee.



Samstag Museum of Art → Chunxiao Qu, *An artist doesn't need a label*, 2022. Installation view, *Direct, Directed, Directly*, 2025, Samstag Museum of Art, University of South Australia. Photograph: Sia Duff. Courtesy Samstag Museum.

A–Z
Exhibitions
Western Australia

lesterprize.com

The Lester Prize

Call For Entries 2025

A prize pool of over **$130,000** across six categories

Entries Close 19th June 2025

lesterprize.com
T&Cs apply

MAY/JUNE 2025

Art Collective WA

www.artcollectivewa.com.au

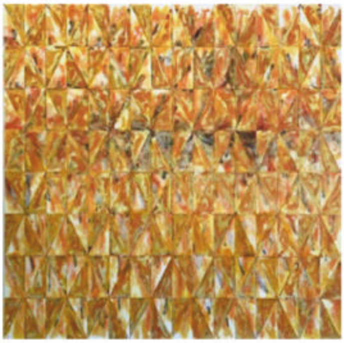
Whadjuk Country,
2/565 Hay Street, Cathedral
Square, Perth, WA 6000 [Map 19]
08 9325 7237
Wed to Fri 11am–4pm,
Sat 12pm–4pm, or by appointment.

12 April—17 May
Misintention
Chris Hopewell

New work by Chris Hopewell is centred on capturing the flux of movement and energy through successive layers, each tracing the evolving journey of a painting's creation. Completed compositions serve as time capsules; a vessel to explore and engage with the unfathomable elements of existence.

12 April—17 May
Early Rain in Derby
Vanessa Russ

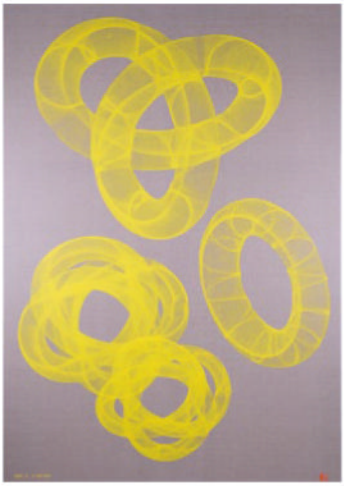
In this solo exhibition, Ngarinyin/Gija artist Vanessa Russ draws on childhood memories of the Kimberley's rivers, gorges, and flooded plains. Her expressive charcoal and ink drawings depict the land's renewal during the wet season, when hidden waterways surge to life, spilling through ancient fissures to mix with rainwater. Each piece reflects Russ's connection to Country, and her longing to be immersed in its transformation. Through her raw, layered technique, Russ evokes the beauty, power and joy of the Kimberley landscape after the early rains.



Alex Spremberg, *Kairos #1,* 2022, enamel on wood, 150 x 150 x 3 cm.

24 May—21 June
Kairos Paintings
Alex Spremberg

We are obsessed with time—its relentless passing, its indifference to human perception or intervention. In music, literature, and performance, narratives unfold sequentially. Painting, however, compresses time—each brushstroke builds upon the last, yet the final artwork exists as a singular moment of its making. Inspired by the Greek concepts of Chronos (measured time) and Kairos (the quality of time), this new series captures two distinct moments. Each canvas is halved geometrically and painted at different times, with each segment interrupting and completing one another, forming an unpredictable whole.



Hiroshi Kobayashi, *Self-portrait as Fossil Coral,* 2025, oil on linen, 194 x 130.5 cm.

24 May—21 June
S(Es) Says
Hiroshi Kobayashi

Drawing on Freud's conception of the *Es*—the unconscious drive that precedes

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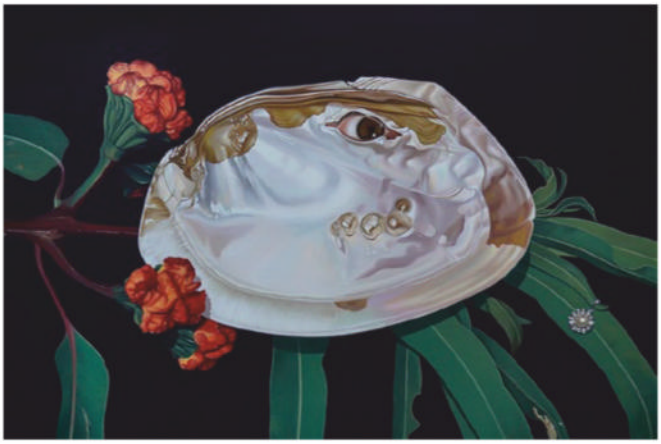
IMMIGRATION Nazila Jahangir

12 April to 10 May



Nazila Jahangir, *Immigration- Self Portrait,* 2025, oil on canvas, 70 x 100 cm.

Stala Contemporary
ART GALLERY + PROJECTS

11 Southport Sreet, WEST LEEDERVILLE, WA 6007
Wednesday to Saturday 10am - 4pm
stalacontemporary.com.au 0417 184 638 info@stalacontemporary.com.au

reason—this exhibition presents Hiroshi Kobayashi's latest inquiry into abstraction through the lens of psychoanalysis. His Patagraphy method merges algorithmic precision with the fluid contingencies of oil paint, giving form to the unspoken murmurs of instinct and desire. These works gesture toward a poetics of the irrational, forming a visceral prelude to Kobayashi's forthcoming project, *S(Es) graph\S(Es)gram*, developed during his Forrest Hall residency at UWA, supported by the Minderoo Artist Fund.

The Art Gallery of Western Australia

www.artgallery.wa.gov.au

Perth Cultural Centre,
Whadjuk Noongar Country,
Perth, WA 6000 [Map 19]
08 9492 6601
Infoline: 08 9492 6622
Wed to Mon 10am–5pm.
Free admission.

From 3 May
The West Australian Pulse

WA's talented young artists are celebrated in this yearly showcase, gauging the pulse of young people who will influence, empower and shape the world we live in. It is an inspiring, rewarding and insightful look at the world through the minds of our most talented young artists. This year's exhibition celebrates 33 years and features 61 works by 2024 Year 12 Visual Arts graduates from 37 schools across WA.

Until 4 May
Form and feeling: artists' studies of the twentieth century

This exhibition explores the manifold ways British and Australian artists approached oil painting and drawing. Bringing together significant paintings from the State Art Collection and their preparatory drawings, the exhibition is focused upon technique and process, exploring the transition from preliminary sketches to finished oil painting, and features such artists as Stanley Spencer, William Dobell, Russell Drysdale and Frank Auerbach.

Henry Roy, *Es Vedrà - orange*, Ibiza, Spain 2004, inkjet print on Baryta paper, 160 x 243 cm. With kind permission of the artist. © Henry Roy.

Until 18 May
Henry Roy – Impossible Island

In a world-first, legendary photographer Henry Roy holds his first survey at The Art Gallery of Western Australia. *Henry Roy – Impossible Island* draws on 40-years of recollections and observations as it brings together 113 photos taken from 1983 to 2023.

Until 15 June
Taring Padi

Indonesian art workers collective Taring Padi collaborated with artists Sharyn Egan (Noongar), Yabini Kickett (Ballardong, Whadjuk), Ilona McGuire (Whadjuk, Ballardong, Yuat, Kungarakan) and Tyrown Waigana (Wardandi Noongar, Ait Koedhal) to create a newly commissioned work that vividly expresses the power of solidarity, education, cultural traditions and collective action to heal and resist systemic injustices across Indonesia and Western Australia.

Mladen Miljanović, *The Final Battle,* 2024, 4k video installation with sound, 66 minutes. Courtesy of Mladen Miljanović. Photograph by Greg Blakey, produced by Introvert Films Berlin and Asimetrik, 2024. © Mladen Miljanovic, 2024.

Until 29 June
Art of Peace: Art After War

Art of Peace is a thought-provoking exhibition featuring nine artists who have created artworks shaped by living amongst the horrors and aftermath of war and conflict. The exhibition brings together artists from Bosnia and Herzegovina, Rwanda and Timor-Leste to explore how visual artists address the trauma of war and life after conflict. The international artists include Rwandan artists, Teta Chel, Innocent Nkurunziza, Cedric Mizero; Timor-Leste: Bernadino Soares, Inu Bere, Maria Madeira; and from Bosnia and Herzegovina: Mladen Milanović, Aida Šehović, Adela Jušić.

Until 3 August
Revivification

Where art and science intersect. In a world leading first AGWA showcases a unique exhibition featuring sound art and cutting-edge biological innovation. Four years in the making, *Revivification* delivers a historic first: the in-vitro (external) 'brain' of deceased composer Alvin Lucier creates live performances through biological technology. Developed by the Revivification team, the project allows Lucier's artistic essence to be immortalised. The exhibition combines the worlds of both art and science to question consciousness, intelligence, life and death like no other art exhibition ever before.

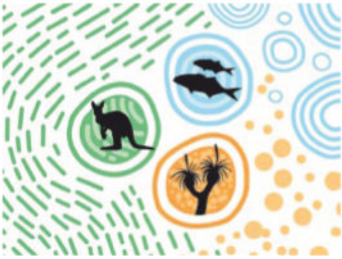
Ongoing
Balancing Act

Our story is not one story but many stories to share. *Balancing Act* invites you to be surprised, delighted and challenged by the stories told through the eyes of First Nations artists and their works of art in this State Art Collection showcase.

Bunbury Regional Art Gallery

www.bunbury.wa.gov.au/brag

64 Wittenoom Street,
Wardandi Country,
Bunbury, WA 6230
08 9792 7323
Wed to Sun, 10am–4pm.



Exhibition identity by Korrine Bennell, Karrak Designs.

29 March–20 July
Noongar Country 2025
Group exhibition

Celebrating Continuing Connection to Noongar Boodja.

Fremantle Arts Centre

www.fac.org.au

Whadjuk Noongar Boodjar Country,
1 Finnerty Street,
Walyalup/Fremantle,
WA 6160 [Map 20]
08 9432 9555
Daily 10am–5pm. Free admission.

Karrabing Film Collective, still from *Night Fishing with Ancestors.*

26 April–27 August
Night Fishing with Ancestors
Karrabing Film Collective

NO STORYBOARD NO SCRIPT WE MAKE OUR FILMS FROM OUR LIFE AND LANDS FOR OUR LIFE AND LANDS. This artistic manifesto describes the collective's technique and approach to filmmaking. In *Night Fishing with Ancestors,* the filmmakers are asking what other history could have been possible if the Europeans had never invaded and if Indigenous people and Macassans had continued to trade foods, stories, and other things.

3 May–3 August
It's Always Been Always

It's Always Been Always centres the voices of Blak women, celebrating their powerful connections to Country, Community,

Fremantle Arts Centre continued...

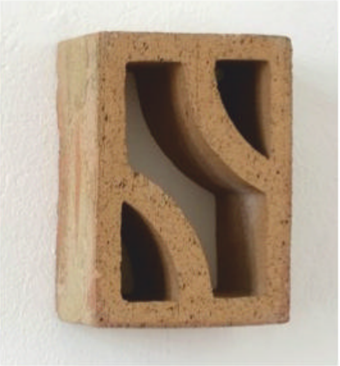
Amanda Bell.

and Culture. Featuring newly commissioned and existing works by Wendy Hubert (Yindjibarndi – Juluwarlu Art Group), Harriette Bryant (Pitjantjatjara – Mimili Maku Arts), Kaylene Whiskey (Yankunytjatjara – Iwantja Arts), Jazz Money (Wiradjuri and Irish), Yabini Kickett (Bibulmun/Noongar), and Amanda Bell (Badimia and Yued Noongar).

Goolugatup Heathcote

www.melvillecity.com.au

58 Duncraig Road,
Applecross, WA 6153
08 9364 5666
Wed to Sat 12noon–4pm.



Kate Moss, *Breeze brick, brick*, 2024. Image courtesy of the artist.

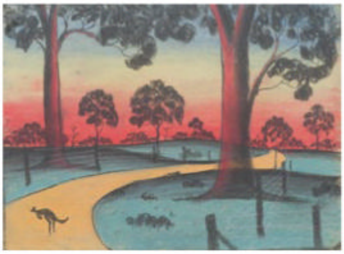
31 May—13 July
Breeze Logged
Kate Moss

10 April—31 May
Aftercare Not Included
Michele England, Lynne Flemons, Cole Baxter

John Curtin Gallery

www.curtin.edu.au/jcg

Whadjuk Noongar Country,
Curtin University, Kent Street,
Bentley, WA 6102 [Map 19]
08 9266 4155
Mon to Fri 11am–5pm,
Sun 12pm–4pm.
Closed public holidays.
Free admission.



Once known child artist, *The Golden Road*, 1946-50, pastel on paper. 28 x 38.5 cm. Curtin University Art Collection. The Herbert Mayer Collection of Carrolup. Artwork was generously donated for educational and research purposes by Colgate University, Hamilton, New York, USA, 2013.

28 April—March 2026
Once Known

A Carrolup Centre for Truth-telling exhibition presented by the John Curtin Gallery. Opening for the first time at the Old Perth Boys' School Curtin, 139 St Georges Terrace, Perth, WA, 6000. *Once Known* presents artworks created by Aboriginal children forcibly taken from their families and detained at the Carrolup Native Settlement in the 1940s.

Linton & Kay Galleries

www.lintonandkay.com.au

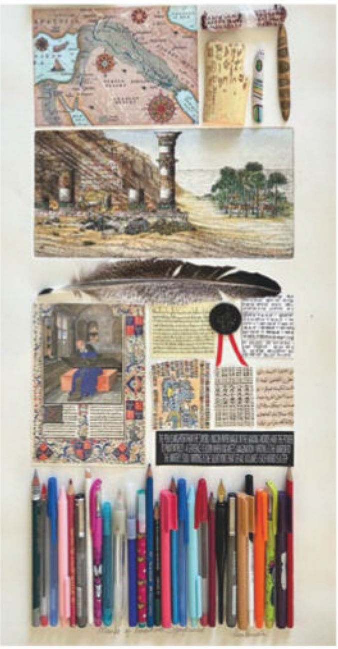
Subiaco Gallery:
299 Railway Road (corner
Nicholson Road),
Subiaco, WA 6008 [Map 16]
08 9388 3300
Mon to Sun 10am–4pm.

West Perth Gallery:
11 Old Aberdeen Place,
West Perth, WA 6005
08 9388 3300
Mon to Sat 10am–4pm.

Cherubino Wines:
3642 Caves Road
Willyabrup, WA 6280
08 9388 3300
Thu to Sun 10am–4pm.

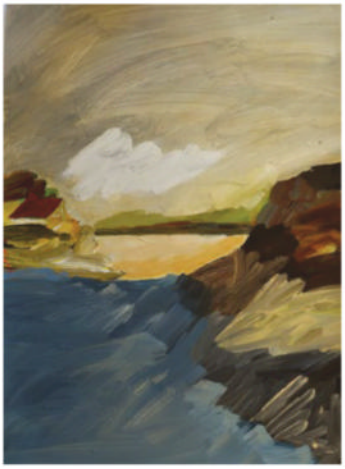
Cottesloe Gallery:
2/40 Marine Parade
Cottesloe, WA 6011
08 9388 3300

1 May—25 May
Cottesloe Gallery:
Objecticus Eclecticus
Leon Pericles



Leon Pericles, *Marks of Perpetual Significance*, (detail), 2025, etching hand coloured with found objects, 116 x 46 cm.

Leon Pericles is a renowned West Australian artist. His diverse interests and deep curiosity about the world find expression in prints, paintings and sculptures. *Objecticus Eclecticus* features Pericles' latest etching, *Marks of Perpetual Significance*, a work that explores the evolution of writing and the enduring meaning of marks and symbols across time. Also featured are a collection of original works and sculptures, including popular etchings nearing the end of their edition. After a presentation at the prestigious Academia di Belle Arti Bologna in 2023, Pericles is proud to share this collection, which highlights his ability to fuse diverse influences, techniques, and cultural references into a cohesive and dynamic artistic vision.



Eleanor Millard, *Green Dunes*, 2025, acrylic on Dutch aquatint paper, 73 x 53 cm.

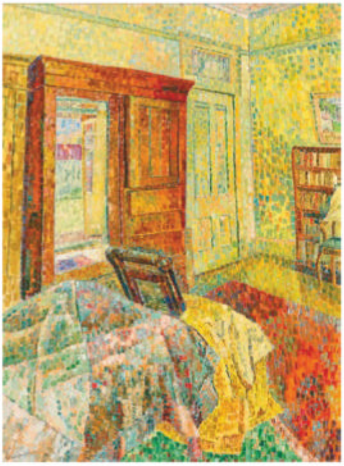
15 May—1 June
Subiaco Gallery:
Sound of the Coast
Eleanor Millard

"I try to paint the stillness of the now, with all it's sound," Millard explains. Millard's landscapes are personal—yet their power resides in the fact that they hold a universal resonance. She presents paintings that are calm and considered alongside paintings that are unhesitating and visceral. The first group reflects the artist's practice in its most sensitive and process-driven form. Layer upon layer of paint underpins soft compositions, so delicately rendered that one suspects they could dissolve before our eyes. In the second group, the brushstroke is swifter, more urgent. If Millard paints sound, then these works are the crescendo—bursting with raw vibrancy and energy.

Lawrence Wilson Art Gallery & Berndt Museum

www.uwa.edu.au/lwag

Whadjuk Noongar Country,
The University of Western Australia
35 Stirling Highway (corner Fairway),
Crawley, Perth, WA 6009 [Map 19]
08 6488 3707
Tue to Sat, 11pm–4pm.



Grace Cossington Smith, *Interior in yellow*, 1962-64, National Gallery of Australia, Kamberri/Canberra, purchased 1965.

31 May–30 August
KNOW MY NAME: Australian Women Artists

Know My Name: Australian Women Artists tells a new story of Australian art. Looking to moments in which women created new forms of art and cultural commentary, the exhibition suggests new histories by highlighting creative and intellectual relationships between artists through time. *Know My Name: Australian Women Artists* is a National Gallery Touring Exhibition supported by the Australian Government through Visions of Australia and the National Collecting Institutions Touring and Outreach Program. LWAG is proud to be the only WA venue touring this exhibition.

31 May–30 August
Lines in the Sand: Women from the West

This exhibition draws on the strong holdings of artworks by Western Australian women artists in The University of Western Australia Art Collection and the Cruthers Collection of Women's Art.

Midland Junction Arts Centre

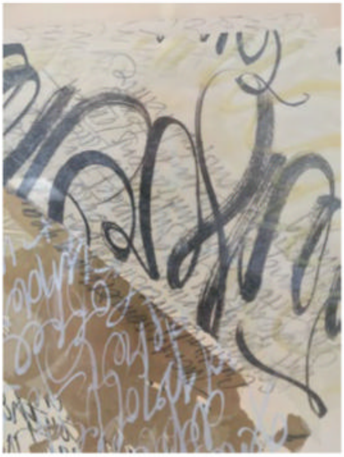
www.midlandjunctionartscentre.com.au

276 Great Eastern Highway,
Wajuk Country, Midland, WA 6056
08 9250 8062
Tue to Fri 10am–5pm,
Sat and Sun 11am–3pm.

Silvana Ferrario, *In My Garden #21*, (detail), 2024, glass. Image courtesy of the artist.

11 May–13 July
A Sense of Place
Silvana Ferrario

Exploring how physical environments shape our experiences and identities through the medium of glass. This collection reflects the connection between space and personal perception with a particular focus on the Perth hills, the sea and the striking colours of Italy.



Carol Igglesden, *Belonging*, 2023, mixed media. Image courtesy of the artist.

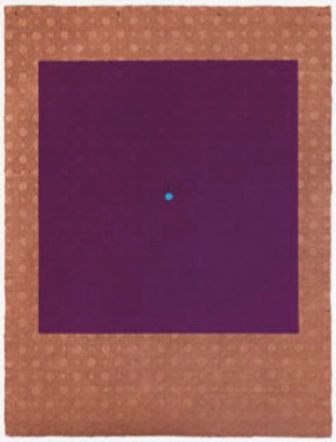
11 May–13 July
Land ((Word)) Journey
Tineke Van der Eecken,
Natalie D'Napoleon, Sharyn Egan,
Carol Igglesden, Lakshmi Kanchi

An exhibition of visual poetry by artists and poets exploring identity and connection to language and place from diverse perspectives. Artists reflect on their uneasy connection as migrants, descendants of the stolen generation, and a descendant of settler colonialists of this occupied land, using the device of poetry as it connects with this and their country of birth.

MOORE CONTEMPORARY

www.moorecontemporary.com

Whadjak Noongar Country,
Cathedral Square,
1/565 Hay Street,
Perth, WA 6000 [Map 19]
0417 737744
Wed to Fri 11am–5pm,
Sat 12pm–4pm.



Brian Blanchflower, *Canopy 82*, 2022-2023, acrylic on laminated hessian 159 x 120 cm.

1 May–1 June
Brian Blanchflower

Distinguished Australian artist Brian Blanchflower presents a solo exhibition of new works. He unveils the latest *Canopies* – perhaps his most minimal yet, while still possessing the profound resonance he is known to achieve with matter, colour, texture, and space. The *Canopy* works, so-titled because of their origins of looking skywards, have been a mainstay and signature in Blanchflower's enduring and highly respected career. Additionally, the raw edged painted hessian provides a material sense of that which might shelter or hold us. Blanchflower's work is meditative and conceptually powerful in its reductivity and is imbued with the evidence of a life-long act of seeing, reflecting, and relaying.

Mundaring Arts Centre

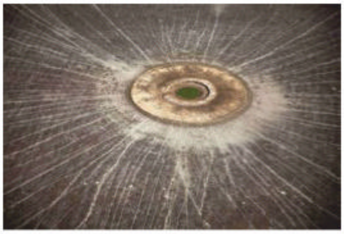
www.mundaringartscentre.com.au

7190 Great Eastern Highway,
Wajuk Country, Mundaring,
WA 6073
08 9295 3991
Tue to Fri 10am–5pm,
Sat and Sun 11am–3pm.

19 April–8 June
Richard Woldendorp AM (1927 - 2023)

Through the lens of his camera, Woldendorp has revealed the vast and

Mundaring Arts Centre continued...



Richard Woldendorp, *Aerial over farm dam and tracks,* 2008, photograph on Kappa board.

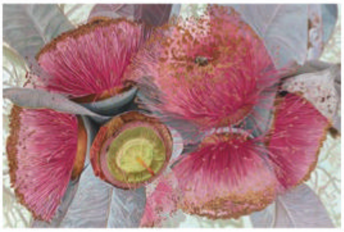
ever-changing landscapes of Australia for over six decades. This survey of aerial photographs celebrates his vision for the life within the landforms, their complex patterns and breathtaking scale.

19 April—8 June
Organic Matter
Cath Inman and Pam Gray

An elemental infusion of fibres and earth, revealing the raw origins of plants and clay in a harmonious collaboration with nature. The works connect to the natural landscape, encouraging exploration and evolving a deeper understanding of our place within it.

21 June—10 August
Far Horizons

An exhibition of landscape paintings reflecting observations in the urban environment within an hour's drive from the artist's home.



Stacy Gardoll, *Mottelcah Medley,* 2024, oil on canvas, 100 x 150 cm.

21 June—10 August
The Flora of Western Australia – An Artistic Impression
Stacy Gardoll

A bold collection of botanical paintings, celebrating the beauty, resilience, and diversity of Western Australia's flora.

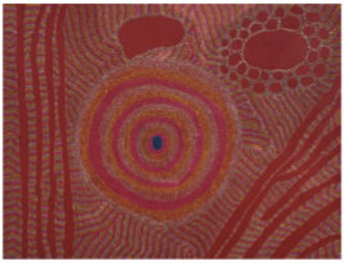
Perth Institute of Contemporary Arts (PICA)

www.pica.org.au

Perth Cultural Centre,
51 James Street, Northbridge,
Perth/Boorloo, WA 6000 [Map 19]
08 9228 6300
Tue to Sun 12pm–5pm.

Housed in an iconic heritage building in the heart of Perth, PICA is the place to experience the very best of local, Australian and international contemporary arts in Western Australia.

Over its 30 plus-year history, PICA has operated as both a producing and presenting organisation, delivering an annual program of changing exhibitions, seasons in contemporary dance, experimental theatre, new music and live art as well as a range of artist-in-residence programs.



Lyall Giles, *Pangurpirri,* 2024. Courtesy of Tjarlirli and Kaltukatjara Art. © Lyall Giles/Copyright Agency, 2025. Photo: Rebecca Mansell.

12 April—15 June
Revealed: New and Emerging WA Aboriginal Artists

Celebrating the diversity and vibrancy of Aboriginal artistic practice in Western Australia. Established in 2008, this annual program brings Aboriginal art centres and independent artists from across the WA to Perth for an exhibition, art market and more.

Vernon Ah Kee, *Dalisa Pigram and Marrugeku, GUDIRR GUDIRR*, 2021, image courtesy the artists. Photo: Emma Paine.

12 April—15 June
GUDIRR GUDIRR
Vernon Ah Kee, Dalisa Pigram, Marrugeku

In considering the legacy of Australia's history for Aboriginal people in northwest Australia today, *GUDIRR GUDIRR* asks: what does it take to decolonise Aboriginal peoples' minds, unlock doors and face cultural change? The installation calls a warning to a community facing massive industrialisation on traditional lands, loss of language and major gaps between Indigenous and non-Indigenous well-being.

7 February—Ongoing
Five ways to make a rainbow
Amanda Bell

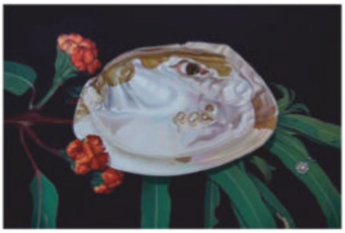
7 February—Ongoing
Cement Frogs the Ghost of a Swamp
Tyrown Waigana

Ongoing
IT IS THE COLOUR OF AN IDEA THAT WILL NOT COMPLETE ITSELF IN OUR LIFETIME
Agatha Gothe-Snape

STALA Contemporary

www.stalacontemporary.com.au

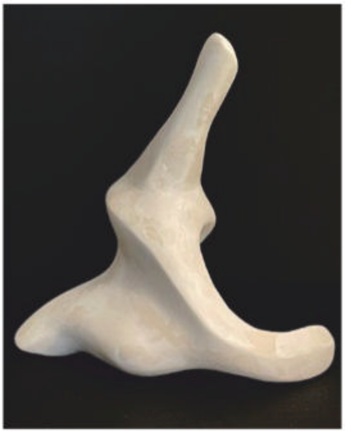
11 Southport Street,
West Leederville, WA 6007
0417 184 638
Wed to Sat 10am–4pm
and by appointment.



Nazila Jahangir, *Immigration- Self Portrait*, 2025, oil on canvas, 70 x 100 cm.

12 April—10 May
IMMIGRATION
Nazila Jahangir

A collection of ten oil paintings by Iranian-born Nazila Jahangir that narrate her journey of immigrating to Australia. The series is structured like an opera, with external scenes set in various public spaces around Perth, and internal scenes featuring meaningful objects from her homeland, Iran. This duality reflects her experiences of navigating a new world while exploring her evolving identity.



Britt Mikkelsen, *Study for Parity,* 2025 Jesmonite, aluminium, 16 x 15 x 7 cm.

31 May—28 June
Remedy
Britt Mikkelsen

Long fascinated with organic forms, Britt Mikkelsen's practice has led her to explore the human body. For the last few years she has been caring for her immediate family, facing serious and life-threatening medical issues. Much time has been spent in hospital waiting rooms and bedsides. These artworks attempt to understand the complexities, emotions, pain, weaknesses and unbelievable strengths of our bodies. Mikkelsen honours these themes with beauty, strength and stoicism.

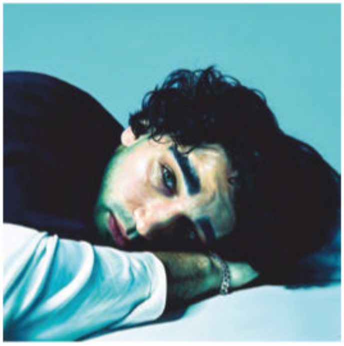
A–Z
Exhibitions
Northern Territory

MAY/JUNE 2025

Araluen Arts Centre, Mparntwe

www.araluenartscentre.nt.gov.au

61 Larapinta Drive,
Mparntwe/Alice Springs, NT 0870
08 8951 1122
Open daily 10am—4pm,
closed Mondays.
See our website for latest information.



Archibald Prize 2024 finalist, Kelly Maree, *Josh Heuston,* synthetic polymer paint on linen (detail) © the artist.

25 April—15 June
Archibald Prize 2024 Regional Tour

This Art Gallery of New South Wales touring exhibition is travelling to the Northern Territory for the first time in its history offering audiences outside of NSW the opportunity to see all 2024 finalists.

First awarded in 1921, the Archibald Prize was established to foster portraiture, support artists, and perpetuate the memory of great Australians.

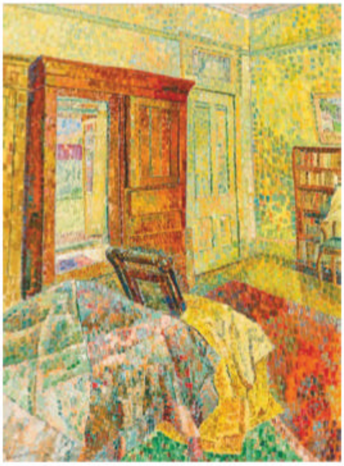
The Archibald Prize 2024 recorded 1,005 entries with the highest known number of Aboriginal and Torres Strait Islander artists. The Araluen Arts Centre will also be presenting the Young Archie Mparntwe competition with four age categories awarded.

15 March—11 May
Know My Name: Australian Women Artists

This exhibition tells a new story of Australian art. Looking to moments in which women created new forms of art and cultural commentary, the exhibition suggests new histories by highlighting creative and intellectual relationships between artists through time.

Know My Name is part of an ongoing series of gender equity initiatives by the National Gallery to increase the representation of women artists who have often been omitted from published histories and public collections. It draws from a two-part presentation held at the National Gallery between 2020—22 which was among the most comprehensive exhibitions of art by women assembled in Australia to date.

Know My Name: Australian Women Artists is a National Gallery Touring Exhibition supported by the Australian Government through Visions of Australia and the National Collecting Institutions Touring and Outreach Program.



Grace Cossington Smith, *Interior in yellow*, 1962-1964, oil on composition board, 121.7 h cm, 90.2 w cm, National Gallery of Australia, Kamberri/Canberra, purchased 1965 © Estate of Grace Cossington Smith.

This exhibition is touring in regional Australia. Araluen Arts Centre is the sixth of seven venues in this two-years long tour and only stop in the Northern Territory. It is a great opportunity for locals to discover or re-discover our National collection.

Artback NT

www.artbacknt.com.au

Showing at New England
Regional Art Museum,
106-114 Kentucky Street,
Armidale, NSW.

Museum and Art Gallery of the Northern Territory

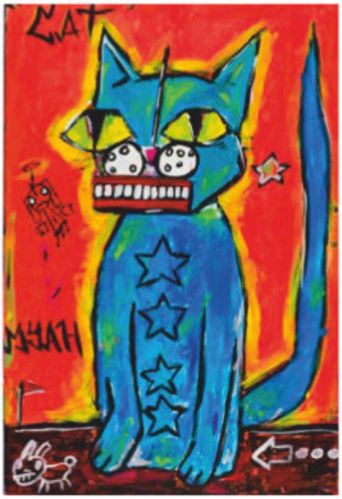
www.magnt.net.au

19 Conacher Street,
The Gardens, Darwin, NT 0820
08 8999 8264
Open daily 10am—4pm.
Free admission.
See our website for latest information.

22 February—25 May
Exit Art

A celebration of the talents and creativity of the next generation of artists and designers, presenting the very best contemporary art and design from Northern Territory Year 12 students.

Presented by the Museum and Art Gallery of the Northern Territory in partnership with the Northern Territory Department of Education and Training, Exit Art reflects the diversity of the Territory's artistic practice and practitioners, expressing universal themes of identity, place and the environment. The finalist's artworks represent a broad spectrum of mediums, ranging from captivating photography, immersive film, vivid paintings and innovative mixed media.



Myah McSherry, Nhulunbuy High School, *CAT,* 2024, synthetic polymer paint on canvas, 76 x 50.5 cm.

15 February—1 June
Action! Film & War

Action! Film & War explores the role of the moving image and cinema in documenting, supporting, promoting, reporting on and commemorating the Australian experience of war. The exhibition includes a wide range of technology, artworks, posters, paper records, photographs, oral histories and moving pictures to tell the story. *Action! Film & War* is an Australian War Memorial touring exhibition presented at MAGNT.

NCCA – Northern Centre for Contemporary Art

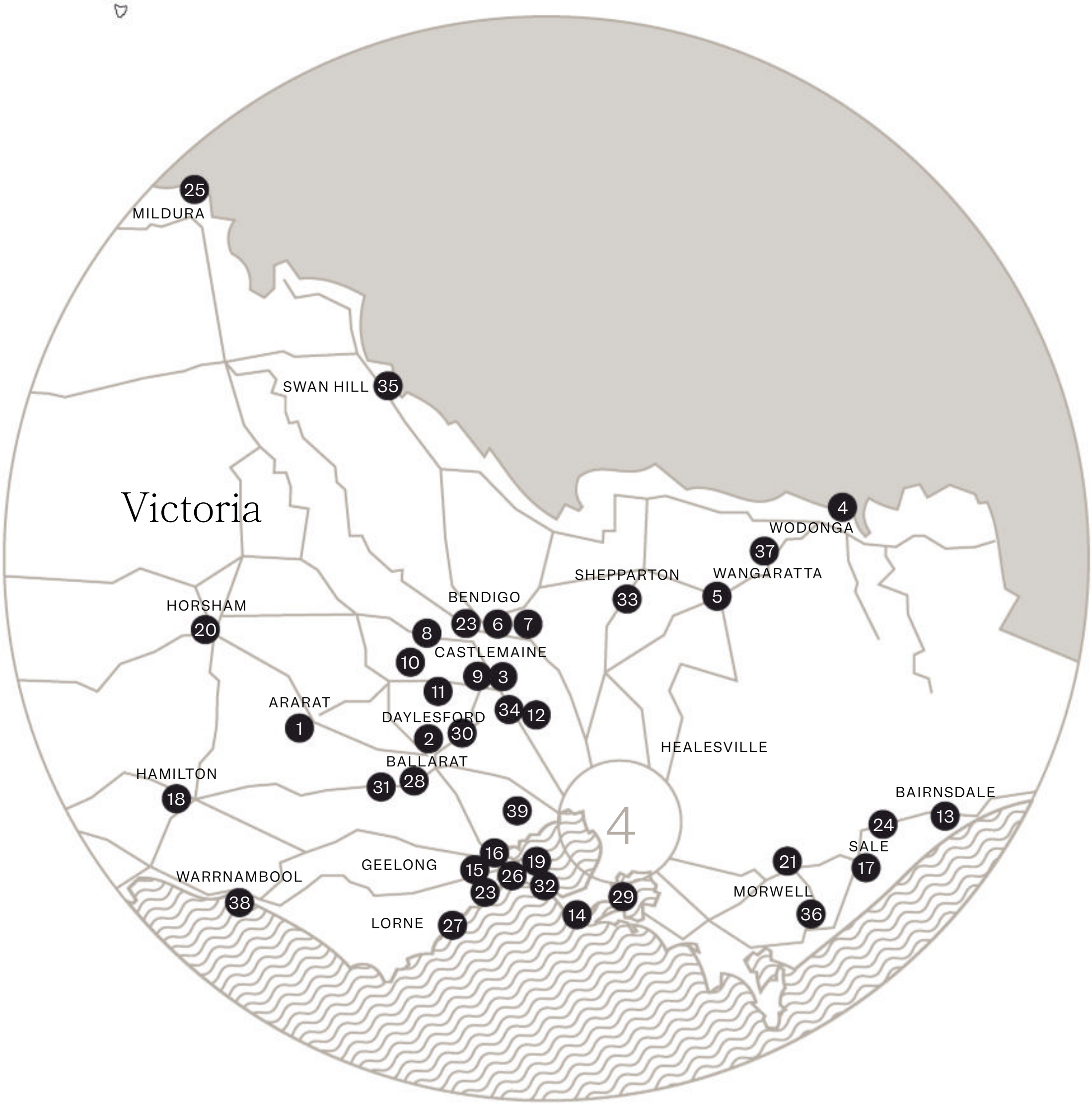
www.nccart.com.au

3 Vimy Lane, Parap, NT 0820
08 8981 5368
Wed to Fri 10am—4pm,
Sat 9am—2pm.

Based in Darwin on Larrakia Country, the Northern Centre for Contemporary Art (NCCA) is an independent arts organisation that connects audiences with NT, national and international artists through contemporary art exhibitions and programs.

NCCA is a forum for ideas and critical engagement with social, aesthetic and conceptual concerns relevant to Northern Australia and Asia.

MAP 1
VICTORIA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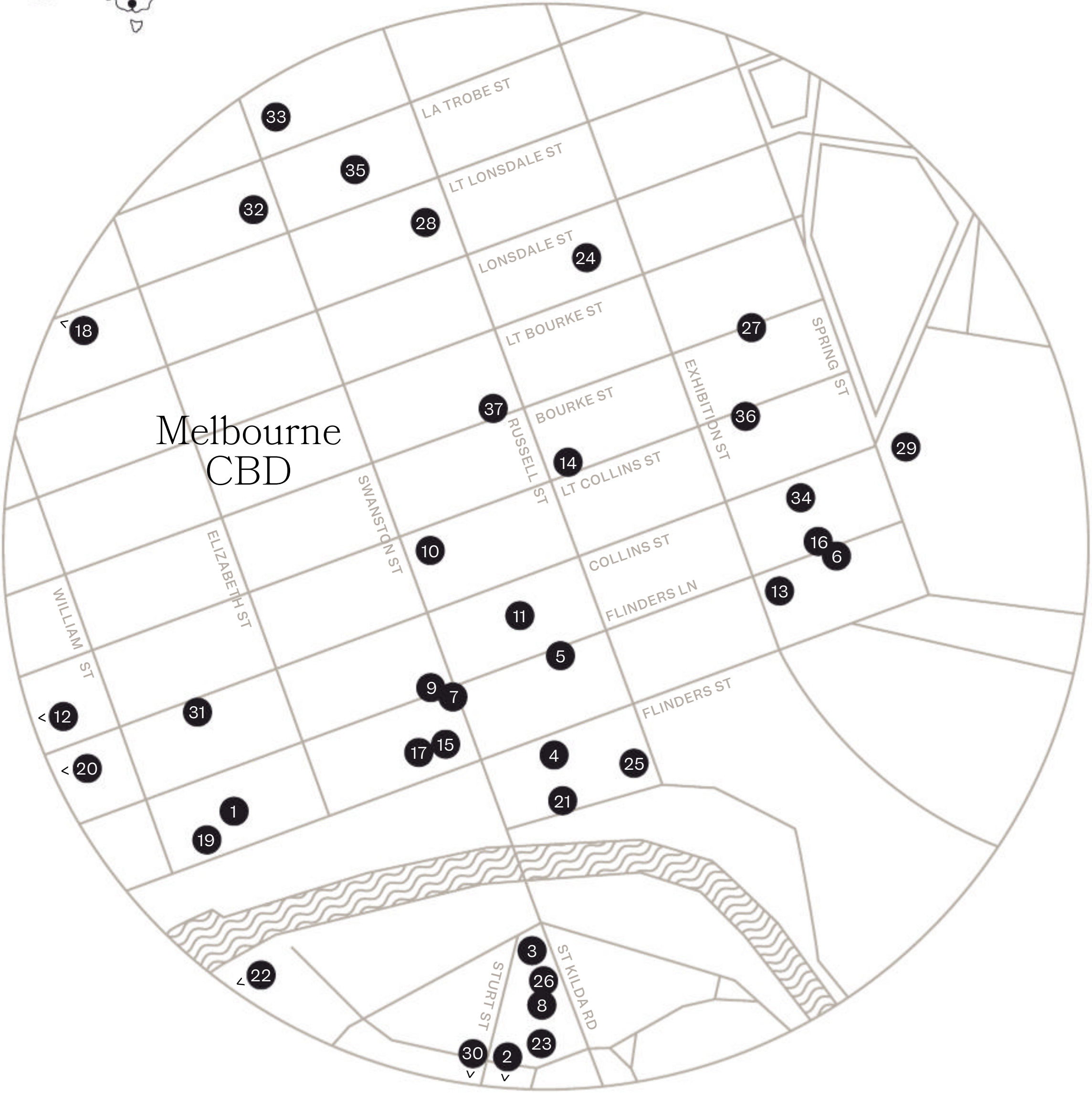
1	Ararat Gallery TAMA
2	Art Gallery of Ballarat
3	Artpuff
4	Arts Space Wodonga
5	Benalla Art Gallery
6	Bendigo Art Gallery
7	Bendigo Visitor Centre
8	Cascade Art Gallery
9	Castlemaine Art Gallery
10	Central Goldfields Art Gallery
11	The Convent Daylesford
12	Cusack & Cusack
13	East Gippsland Art Gallery
14	Everywhen Art at Whistlewood
15	Geelong Art Space
16	Geelong Gallery
17	Gippsland Art Gallery
18	Hamilton Art Gallery
19	The Hive Gallery
20	Horsham Regional Gallery
21	Latrobe Regional Gallery
22	La Trobe Art Institute
23	Liminal Gallery + Lab
24	Maffra Exhibition Space
25	Mildura Arts Centre
26	Platform Arts
27	QDOS Art Gallery
28	Post Office Gallery Art Academy
29	Pt. Leo Estate
30	RACV Goldfields Resort
31	Ross Creek Gallery
32	Salt Contemporary Art
33	Shepparton Art Museum
34	Stockroom Gallery
35	Swan Hill Regional Gallery
36	Switchback Gallery
37	Wangaratta Art Gallery
38	Warrnambool Art Gallery
39	Wyndham Art Gallery

MAP 2
MELBOURNE CBD



Melbourne CBD
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LONSDALE ST
LT BOURKE ST
BOURKE ST
LT COLLINS ST
COLLINS ST
FLINDERS LN
FLINDERS ST
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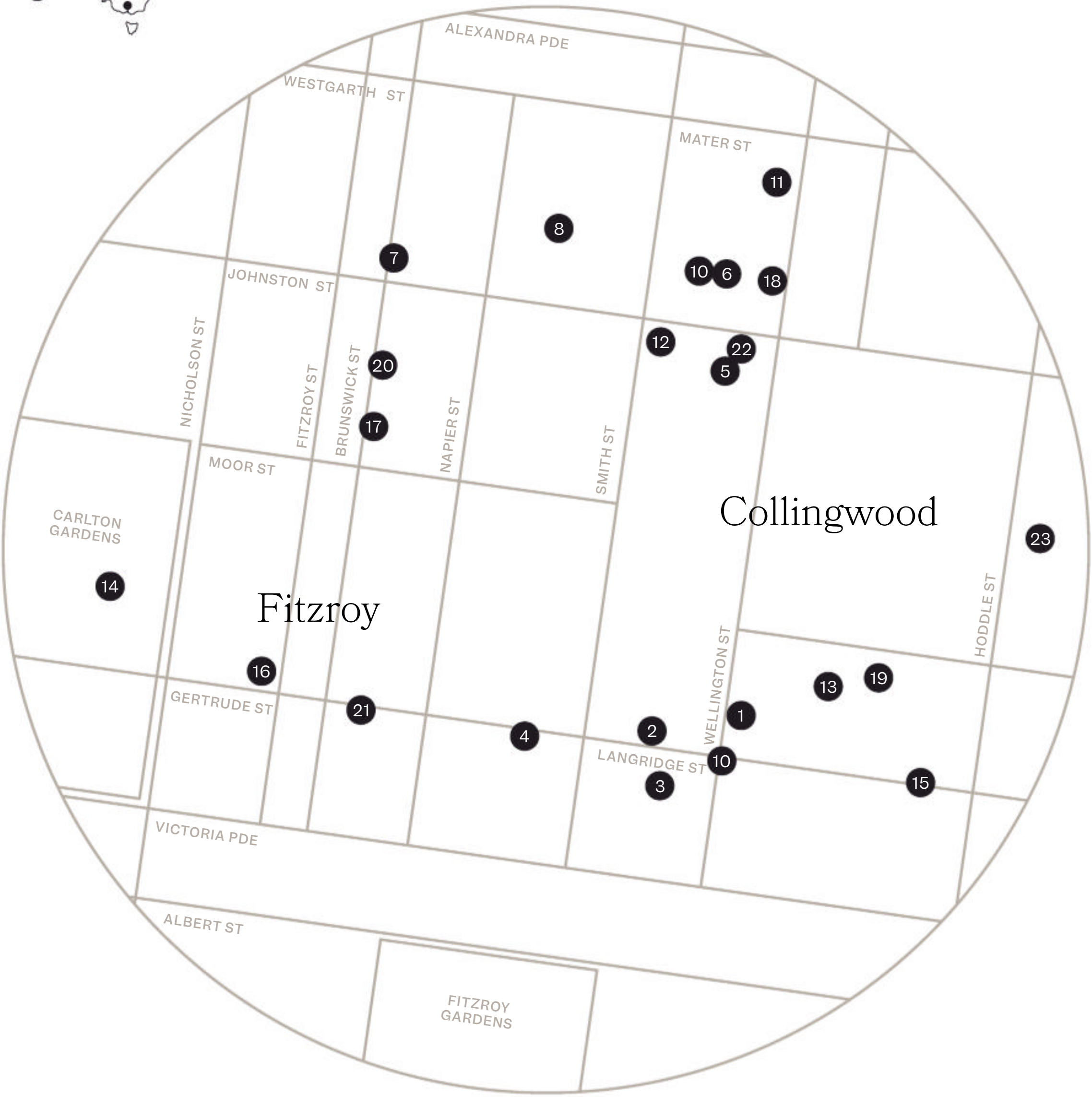
1 Alcaston Gallery
2 Australian Centre for Contemporary Art (ACCA)
3 Arts Centre Melbourne
4 Australian Centre for the Moving Image (ACMI)
5 Anna Schwartz Gallery
6 ARC ONE Gallery
7 Blindside ARI
8 Buxton Contemporary
9 CAVES
10 City Gallery
11 Craft Victoria
12 Deakin Downtown Gallery
13 D'Lan Contemporary
14 e.g.etal
15 Flinders Lane Gallery
16 fortyfivedownstairs
17 Gallery at City Library
18 Hellenic Museum
19 Immigration Museum
20 Kings ARI
21 Koorie Heritage Trust
22 LUME Melbourne
23 Fiona and Sidney Myer Gallery
24 Museum of Chinese Australian History
25 National Gallery of Victoria – The Ian Potter Centre
26 National Gallery of Victoria – NGV International
27 Neon Parc
28 No Vacancy Gallery
29 The Old Treasury Building
30 Print Council of Australia Gallery
31 Project8
32 RMIT First Site Gallery
33 RMIT Gallery
34 Sofitel Melbourne on Collins
35 State Library of Victoria
36 Tolarno Galleries
37 Void_Melbourne

MAP 3
FITZROY/COLLINGWOOD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JOHNSTON ST
NICHOLSON ST
FITZROY ST
BRUNSWICK ST
NAPIER ST
SMITH ST
MOOR ST
CARLTON GARDENS
Fitzroy
Collingwood
WELLINGTON ST
HODDLE ST
GERTRUDE ST
LANGRIDGE ST
VICTORIA PDE
ALBERT ST
FITZROY GARDENS
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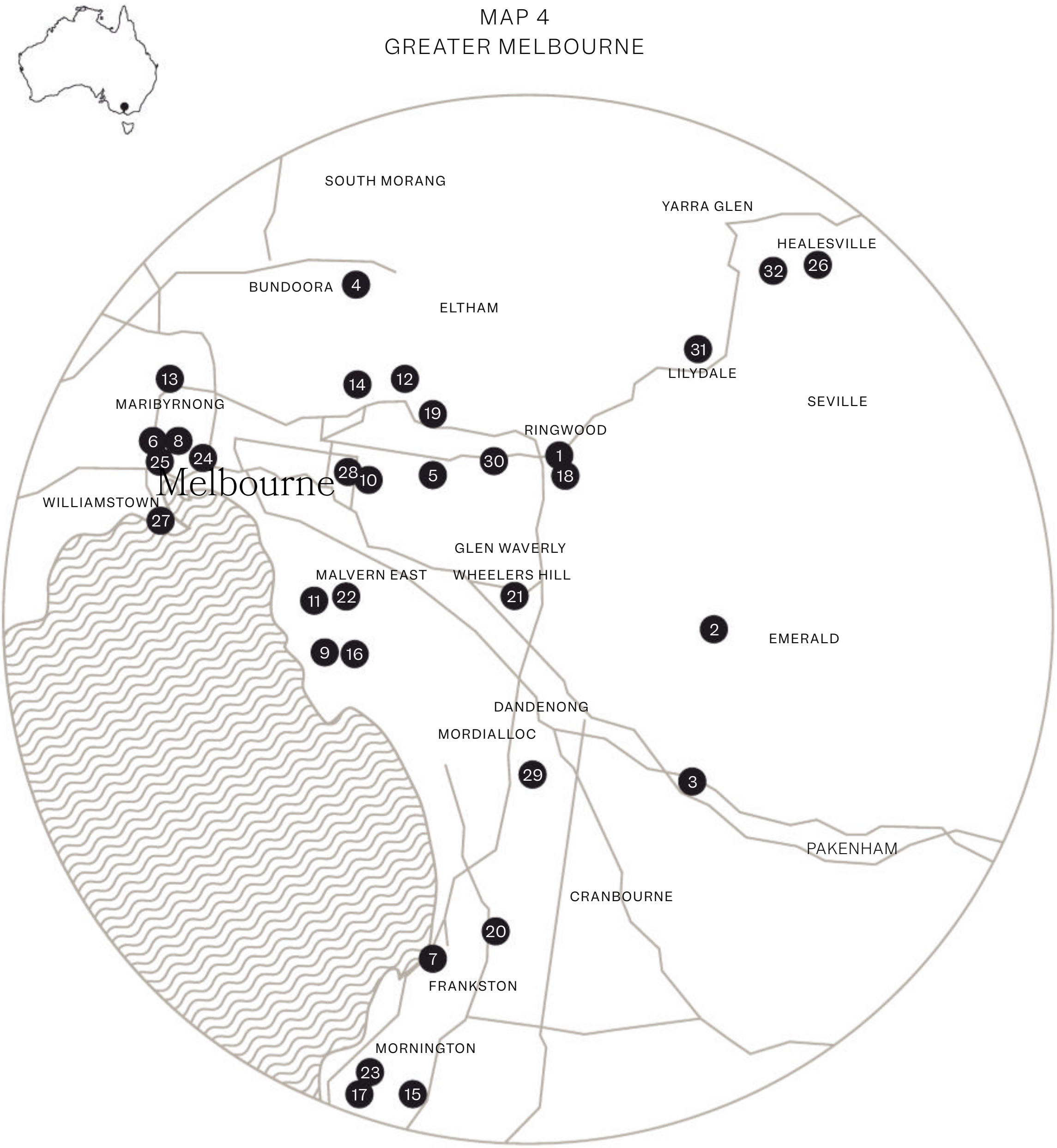
1 ACAE Gallery
2 @14
3 Australian Galleries
4 Australian Print Workshop
5 Arts Project Australia
6 Backwoods Gallery
7 Brunswick Street Gallery
8 Centre for Contemporary Photography
9 Fox Galleries
10 FUTURES
11 Lamington Drive
12 MAGMA Galleries
13 Mary Cherry Gallery
14 Melbourne Museum
15 Nicholas Thompson Gallery
16 North Gallery
17 PG Gallery
18 Sarah Scout Presents
19 Sullivan+Strumpf
20 Sutton Gallery
21 This Is No Fantasy + Dianne Tanzer Gallery
22 West Space
23 Yarra Sculpture Gallery

MAP 4
GREATER MELBOURNE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YARRA GLEN
HEALESVILLE
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BUNDOORA
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ELTHAM
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LILYDALE
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SEVILLE
MARIBYRNONG
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RINGWOOD
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Melbourne
WILLIAMSTOWN
27
GLEN WAVERLY
MALVERN EAST
WHEELERS HILL
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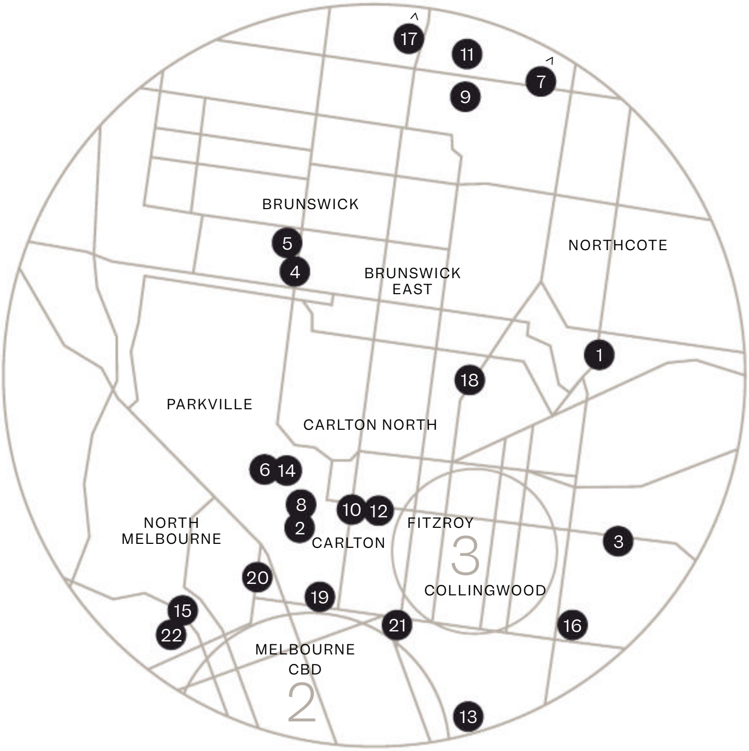
EMERALD
9
16
DANDENONG
MORDIALLOC
29
3
PAKENHAM
CRANBOURNE
20
7
FRANKSTON
MORNINGTON
23
17
15

1 ArtSpace at Realm and Maroondah Federation Estate Gallery
2 Bundoora Homestead
3 Bunjil Place
4 Burrinja Cultural Centre
5 Deakin University Art Gallery
6 Five Walls Gallery & Projects
7 Frankston Arts Centre
8 Footscray Community Arts Centre
9 Bayside Gallery
10 Gallery Elysium
11 Glen Eira City Council Gallery
12 Heide Museum of Modern Art
13 Incinerator Gallery
14 Ivanhoe Library and Cultural Hub
15 Kelli Lundberg Art
16 Kingston Arts Centre
17 Lander—Se
18 Maroondah Federation Estate
19 Manningham Art Gallery
20 McClelland Sculpture Park & Gallery
21 Museum of Australian Photography (MAPh)
22 Monash University Museum of Art
23 Mornington Peninsula Regional Gallery
24 One Star Gallery
25 Parallel Projects
26 TarraWarra Museum of Art
27 The Substation
28 Town Hall Gallery
29 Walker Street Gallery
30 Whitehorse Arts Centre
31 Yarra Ranges Regional Museum
32 Yering Station Art Gallery

MAP 5 & 6

NORTHERN MELBOURNE AND SOUTHERN MELBOURNE

1 Arts Project Australia
2 Burke Gallery
3 Chapman & Bailey
4 correspondences
5 Counihan Gallery In Brunswick
6 The Dax Centre
7 Gertrude Contemporary
8 George Paton Gallery
9 Haydens
10 Ian Potter Museum of Art
11 Islamic Museum of Australia
12 Jacob Hoerner Galleries
13 Johnstone Collection
14 Old Quad
15 One Star Gallery
16 Otomys Contemporary
17 Divisions Gallery
18 Red Gallery
19 RMIT Project Space / Spare Room
20 Rubicon ARI
21 VAS Gallery | Victorian Artists Society
22 West End Art Space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BRUNSWICK
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BRUNSWICK EAST
NORTHCOTE
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PARKVILLE
CARLTON NORTH
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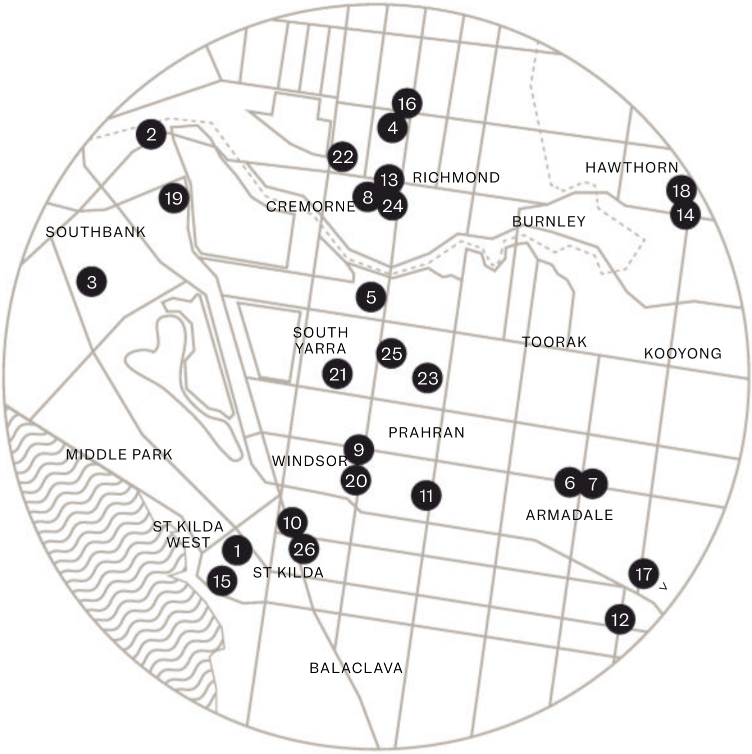
10
12
2
NORTH MELBOURNE
CARLTON
FITZROY
3
3
COLLINGWOOD
20
19
15
22
21
16
MELBOURNE CBD
2
13

1 Alliance Française de Melbourne
2 Arts Centre Melbourne
3 Australian Tapestry Workshop
4 Charles Nodrum Gallery
5 CRITERIA
6 Compendium Gallery
7 Firestation Print Studio
8 The Front Room Gallery
9 Gallerysmith
10 Jewish Museum of Australia
11 Justin Art House Museum (JAHM)
12 Lauraine Diggins Fine Art
13 Lennox St. Gallery
14 Leonard Joel
15 Linden New Art
16 LON Gallery
17 Lynn Jaanz Art Gallery
18 Lyon House Museum
19 Fiona and Sidney Myer Gallery
20 MARS Gallery
21 Midnight in Paris
22 Niagara Galleries
23 OTOMYS
24 Sophie Gannon Gallery
25 STATION gallery
26 Vivien Anderson Gallery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RICHMOND
HAWTHORN
19
CREMORNE
8
24
18
14
BURNLEY
SOUTHBANK
3
5
SOUTH YARRA
25
TOORAK
KOOYONG
21
23
PRAHRAN
MIDDLE PARK
WINDSOR
9
20
11
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ARMADALE
ST KILDA WEST
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26
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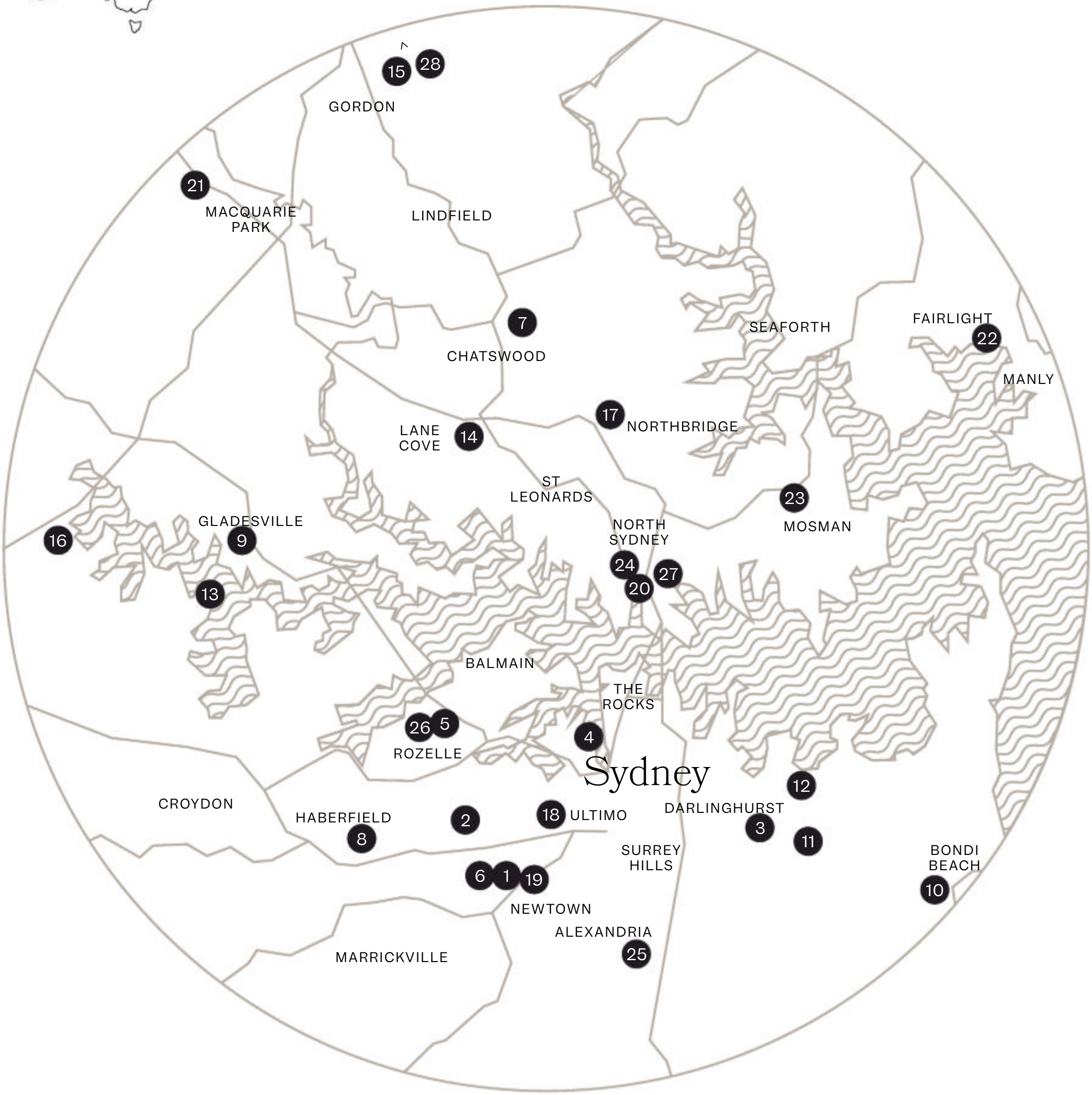
15
ST KILDA
17
12
BALACLAVA

MAP 7
SYDNEY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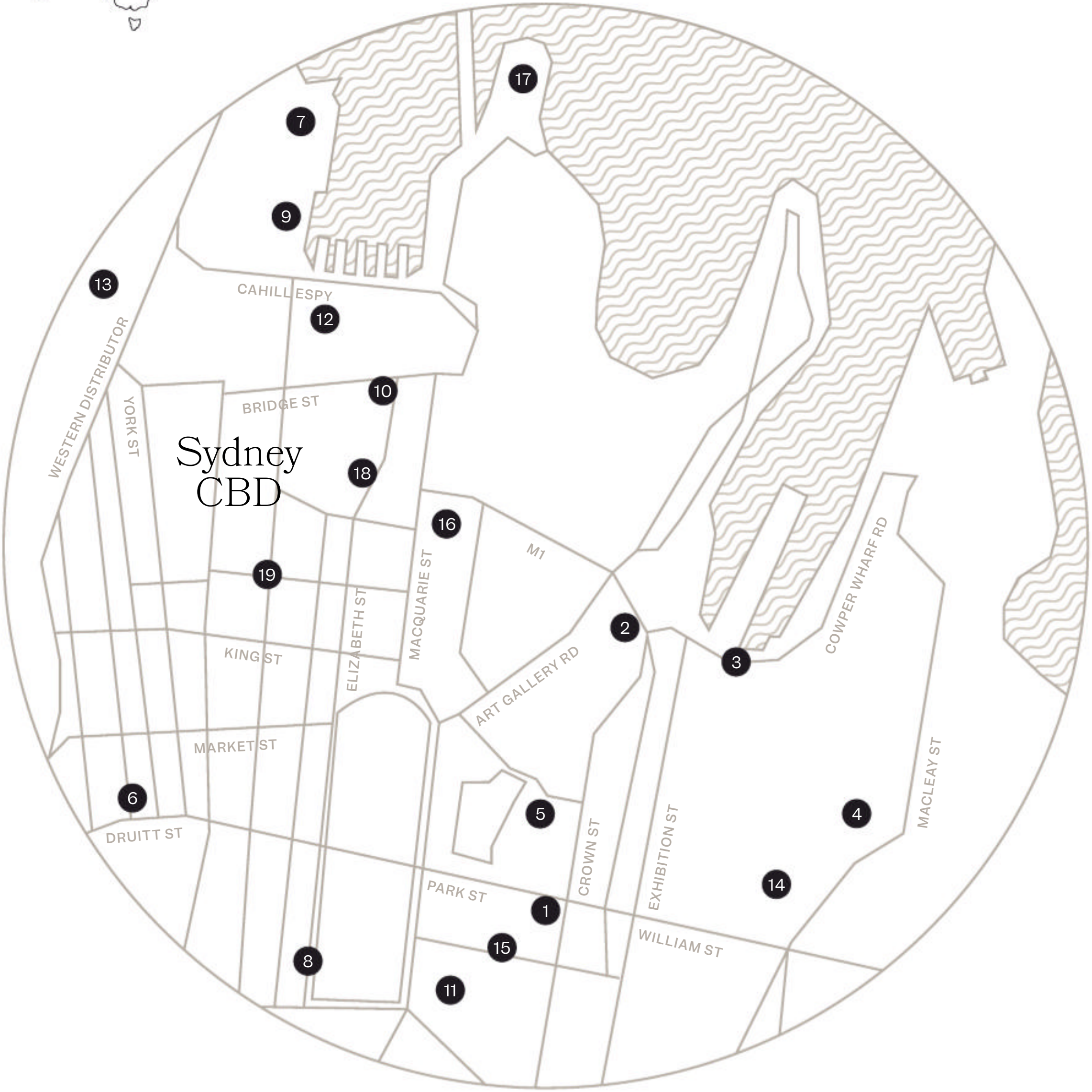
GORDON
21
MACQUARIE PARK
LINDFIELD
7
CHATSWOOD
SEAFORTH
FAIRLIGHT
22
MANLY
17
NORTHBRIDGE
LANE COVE
14
ST LEONARDS
23
MOSMAN
GLADESVILLE
16
9
NORTH SYDNEY
24
27
20
13
BALMAIN
THE ROCKS
26
5
4
ROZELLE
Sydney
12
CROYDON
HABERFIELD
2
18
ULTIMO
DARLINGHURST
8
3
11
SURREY HILLS
BONDI BEACH
6
1
19
10
NEWTOWN
ALEXANDRIA
25
MARRICKVILLE

1	16albermarle
2	Annandale Galleries
3	Annette Larkin Fine Art
4	Australian National Maritime Museum
5	Artereal Gallery
6	Artsite Contemporary
7	Art Space on the Concourse
8	Boomalli Aboriginal Artists Co-operative
9	Brenda Colahan Fine Art
10	Cooee Art Gallery
11	Defiance Gallery
12	Frances Keevil Gallery
13	Gallery 76
14	Gallery Lane Cove
15	Grace Cossington Smith Gallery
16	Granville Centre Art Gallery
17	Incinerator Art Space
18	Interlude Gallery
19	Gallery Lowe and Lee
20	Lavender Bay Gallery
21	Macquarie University Art Gallery
22	Manly Art Gallery & Museum
23	Mosman Art Gallery
24	Rochfort Gallery
25	Sullivan+Strumpf
26	Sydney College of the Arts Gallery
27	Sydney Road Gallery
28	Wallarobba Arts and Cultural Centre

MAP 8
SYDNEY CITY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BRIDGE ST
WESTERN DISTRIBUTOR
YORK ST
Sydney CBD
M1
MACQUARIE ST
ELIZABETH ST
KING ST
MARKET ST
ART GALLERY RD
COWPER WHARF RD
DRUITT ST
PARK ST
CROWN ST
EXHIBITION ST
WILLIAM ST
MACLEAY ST
1
2
3
4
5
6
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13
14
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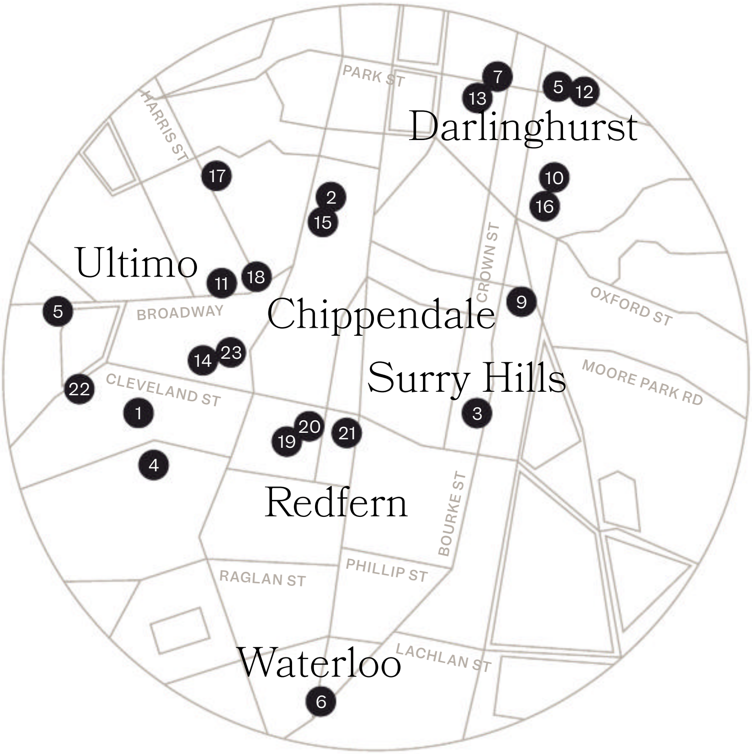
17
18
19

1	Australian Design Centre	8	Korean Cultural Centre	15	Stanley Street Gallery
2	Art Gallery of New South Wales	9	Museum of Contemporary Art Australia (MCA)	16	State Library of New South Wales
3	Artspace	10	Museum of Sydney	17	Sydney Opera House
4	The Cross Art Projects	11	Scieppan Gallery	18	Wentworth Gallery
5	Firstdraft	12	The Sculptors Society	19	Wentworth Gallery, Martin Place
6	Gaffa Gallery	13	S. H. Ervin Gallery		
7	The Ken Done Gallery	14	Stacks Projects		

MAP 9 & 10

DARLINGHURST/REDFERN/WATERLOO & PADDINGTON

1 314 Abercrombie Gallery
2 4A Centre for Contemporary Asian Art
3 Brett Whiteley Studio
4 Carriageworks
5 Chalk Horse
6 Chau Chak Wing Museum
7 Conny Dietzschold Gallery
8 Darren Knight Gallery
9 Flinders Street Gallery
10 Gallery 9
11 The Japan Foundation
12 King Street Gallery
13 Liverpool Street Gallery
14 Nanda/Hobbs
15 Nasha Gallery
16 National Art School
17 Powerhouse Museum
18 UTS Gallery
19 Redfern Art & Ceramic Gallery
20 Rogue Pop-Up Gallery
21 Sabbia Gallery
22 Verge Gallery
23 White Rabbit Gallery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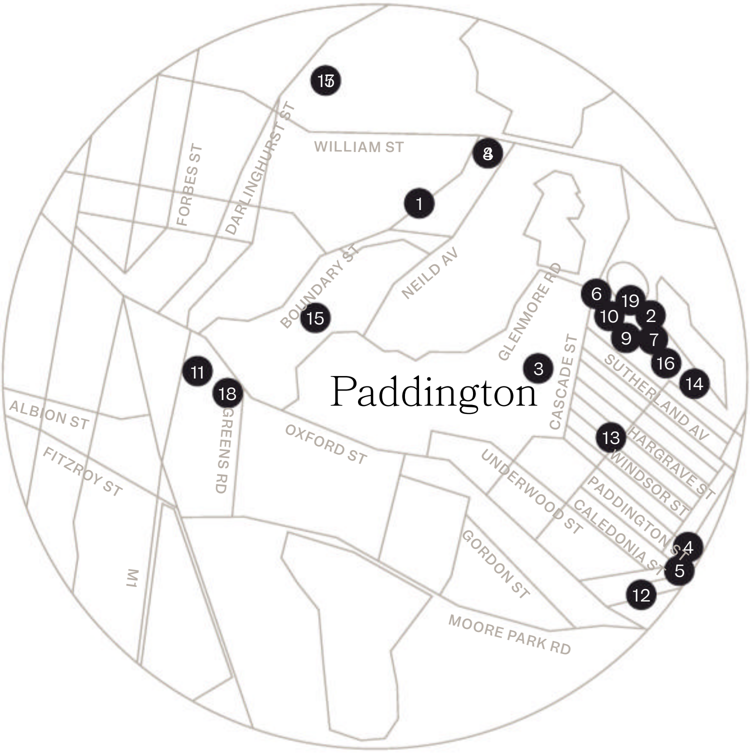
5
12
Darlinghurst
HARRIS ST
17
2
15
10
16
Ultimo
11
18
CROWN ST
9
OXFORD ST
5
BROADWAY
Chippendale
14
23
MOORE PARK RD
22
CLEVELAND ST
Surry Hills
1
3
20
19
21
4
Redfern
BOURKE ST
RAGLAN ST
PHILLIP ST
Waterloo
LACHLAN ST
6

1 Arthouse Gallery
2 Australian Galleries
3 Barometer
4 D'Lan Contemporary
5 Fellia Melas Art Gallery
6 Fine Arts, Sydney
7 Fox Jensen
8 Gallery Sally Dan-Cuthbert
9 Justin Miller Art
10 Martin Browne Contemporary
11 N.Smith Gallery
12 OLSEN
13 Piermarq*
14 Roslyn Oxley9 Gallery
15 Saint Cloche
16 Sarah Cottier Gallery
17 STATION Gallery
18 UNSW Galleries
19 Wagner Contemporary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FORBES ST
DARLINGHURST ST
WILLIAM ST
8
1
BOUNDARY ST
NEILD AV
GLENMORE RD
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19
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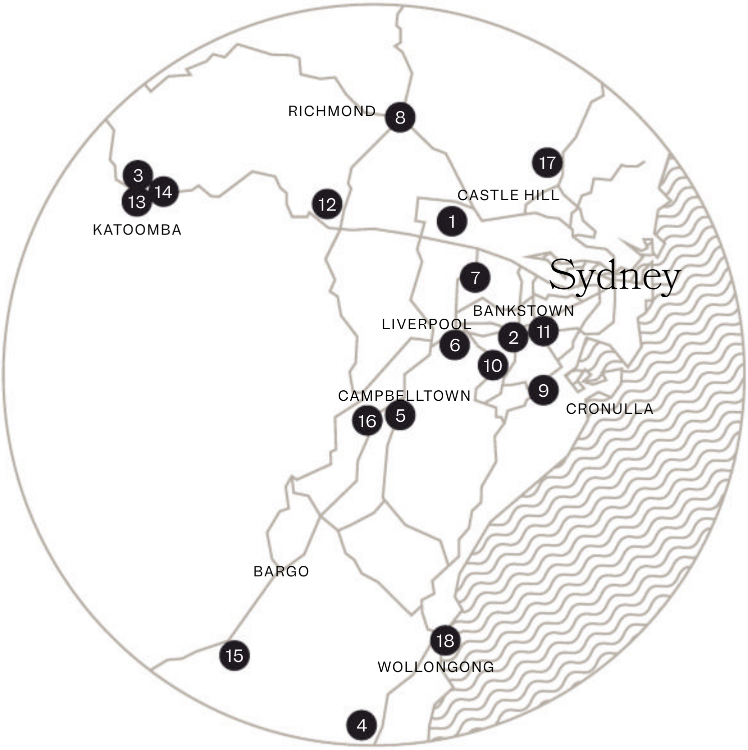
2
9
7
16
14
15
11
18
3
CASCADE ST
SUTHERLAND AV
Paddington
ALBION ST
OXFORD ST
13
HARGRAVE ST
FITZROY ST
GREENS RD
UNDERWOOD ST
WINDSOR ST
PADDINGTON ST
CALEDONIA ST
4
5
GORDON ST
12
M1
MOORE PARK RD

MAP 11 & 12
GREATER SYDNEY & NEW SOUTH WALES

1 Leo Kelly Blacktown Arts Centre
2 Bankstown Arts Centre
3 Blue Mountains City Art Gallery
4 Bundanon
5 Campbelltown Arts Centre (C-A-C)
6 Casula Powerhouse Arts Centre
7 Fairfield City Museum & Gallery
8 Hawkesbury Regional Gallery
9 Hazelhurst Regional Gallery & Arts Centre
10 Hurstville Museum & Gallery
11 McGlade Gallery
12 Penrith Regional Gallery
13 Rex-Livingston Art + Objects
14 SteelReid Studio
15 Sturt Gallery
16 UWS Art Gallery
17 Wallarobba Arts and Cultural Centre
18 Wollongong Art Gallery


RICHMOND
8
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KATOOMBA
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CASTLE HILL
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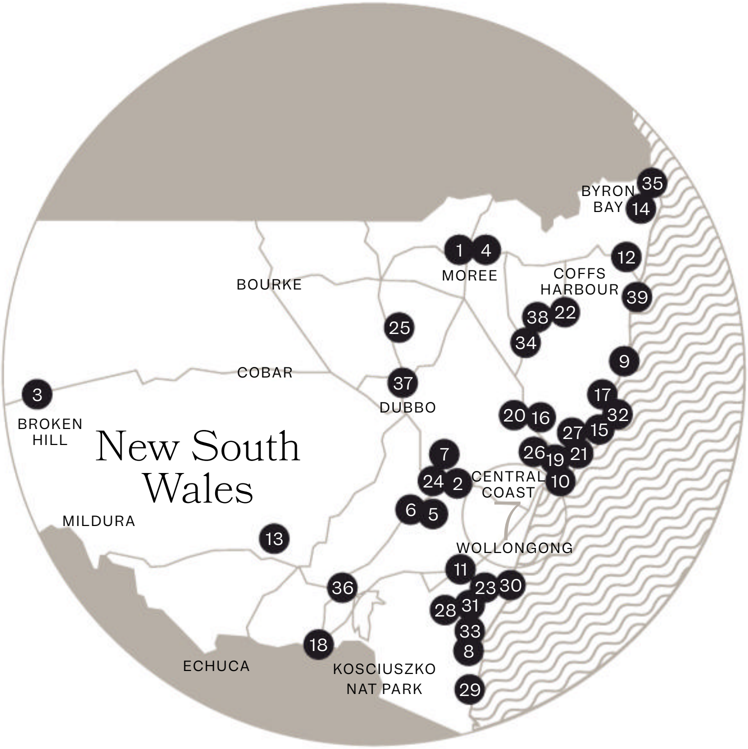
Sydney
BANKSTOWN
LIVERPOOL
2
11
6
10
9
CAMPBELLTOWN
CRONULLA
16
5
BARGO
18
15
WOLLONGONG
4

1 Bank Art Museum Moree
2 Bathurst Regional Art Gallery
3 Broken Hill Regional Art Gallery
4 Ceramic Break Sculpture Park
5 Cowra Micro Gallery
6 Cowra Regional Art Gallery
7 The Corner Store Gallery
8 Fyre Gallery
9 Glasshouse Port Macquarie
10 Gosford Regional Gallery
11 Goulburn Regional Art Gallery
12 Grafton Regional Gallery
13 Griffith Regional Art Gallery
14 Lismore Regional Gallery
15 The Lock-Up
16 Maitland Regional Art Gallery
17 Manning Regional Art Gallery
18 Murray Art Museum Albury (MAMA)
19 Museum of Art and Culture, Lake Macquarie
20 Muswellbrook Regional Arts Centre
21 The University Gallery
22 New England Regional Art Museum
23 Ngununggula
24 Orange Regional Gallery
25 Outback Arts
26 Performance Arts Culture Cessnock
27 The University Gallery
28 Rusten House Art Centre
29 South East Centre for Contemporary Art (SECCA)
30 Shoalhaven Art Gallery
31 Studio Altenburg
32 Straitjacket
33 Suki & Hugh Gallery
34 Tamworth Regional Gallery
35 Tweed Regional Gallery
36 Wagga Wagga Art Gallery
37 Western Plains Cultural Centre
38 Weswal Gallery
39 Yarrila Arts and Museum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MOREE
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COFFS HARBOUR
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BOURKE
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COBAR
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DUBBO
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3
BROKEN HILL
New South Wales
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CENTRAL COAST
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6
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MILDURA
13
WOLLONGONG
11
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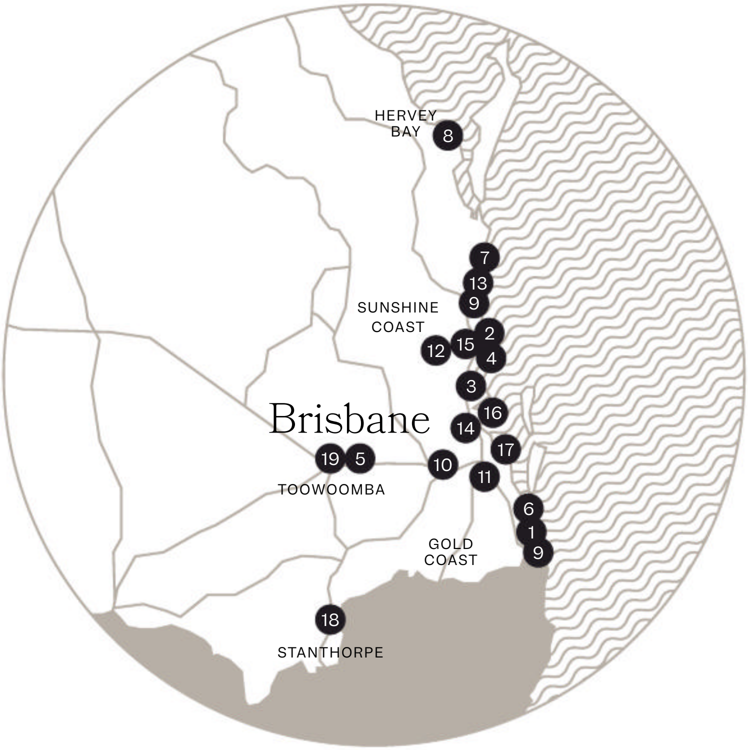
ECHUCA
KOSCIUSZKO NAT PARK
29

MAP 13 & 14
GREATER BRISBANE & QUEENSLAND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SUNSHINE COAST
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3
Brisbane
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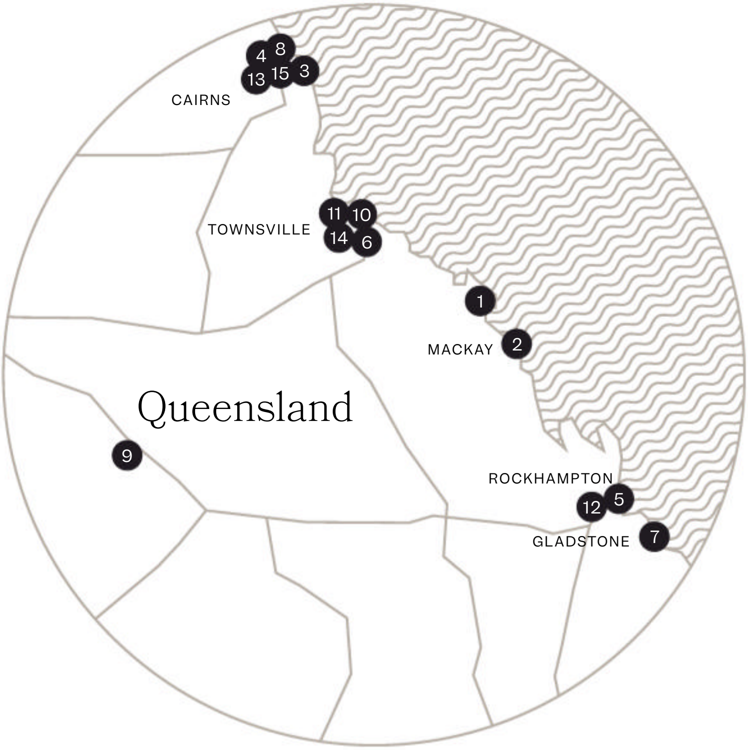
11
TOOWOOMBA
6
1
9
GOLD COAST
18
STANTHORPE

1 19 Karen Contemporary Artspace
2 Bribie Island Seaside Museum
3 Caboolture Regional Gallery
4 Caloundra Regional Gallery
5 Feather and Lawry Gallery
6 Gallery at HOTA
7 The G Contemporary
8 Hervey Bay Regional Gallery
9 Honey Ant Gallery
10 Ipswich Regional Gallery
11 Logan Art Gallery
12 Montville Art Gallery
13 Noosa Regional Gallery
14 Pine Rivers Regional Gallery
15 University of the Sunshine Coast
16 Redcliffe Regional Gallery
17 Redland Art Gallery
18 Stanthorpe Regional Art Gallery
19 Toowoomba Regional Art Gallery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CAIRNS
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TOWNSVILLE
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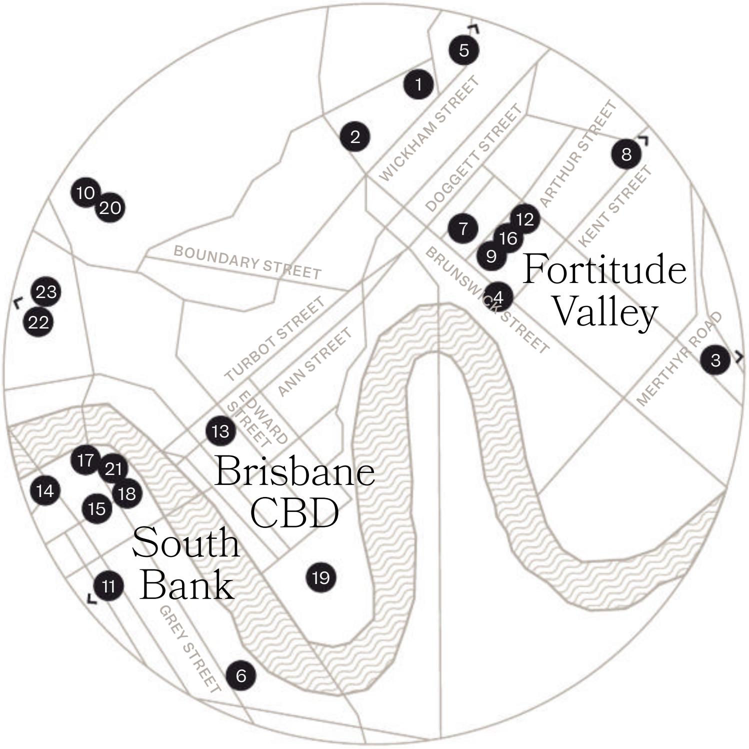
6
1
MACKAY
2
Queensland
9
ROCKHAMPTON
12
5
GLADSTONE
7

1 Above and Below Gallery
2 Artspace Mackay
3 Cairns Regional Gallery
4 Court House Gallery
5 Gala Gallery
6 Gallery 48
7 Gladstone Regional Gallery
8 Northsite Contemporary Arts
9 Outback Regional Gallery
10 Perc Tucker Regional Gallery
11 Pinnacles Gallery
12 Rockhampton Museum of Art
13 Tanks Arts Centre
14 Umbrella Studio
15 UMI Arts

MAP 15 & 16
BRISBANE & CANBERRA

1 Artisan Gallery
2 Art from the Margins
3 Brisbane Powerhouse
4 Edwina Corlette Gallery
5 Fireworks Gallery
6 Griffith University Art Museum
7 Institute of Modern Art
8 Jan Manton Art
9 Jan Murphy Gallery
10 Lethbridge Gallery
11 Metro Arts
12 Mitchell Fine Art
13 Museum of Brisbane
14 Onespace Gallery
15 Parker Contemporary
16 Philip Bacon Galleries
17 Queensland Art Gallery/ Gallery of Modern Art
18 Queensland Museum
19 QUT Art Museum
20 Robyn Bauer Studio
21 State Library of Queensland
22 UQ Anthropology Museum
23 UQ Art Museum


WICKHAM STREET
DOGGETT STREET
ARTHUR STREET
KENT STREET
BOUNDARY STREET
BRUNSWICK STREET
Fortitude Valley
TURBOT STREET
ANN STREET
EDWARD STREET
MERTHYR ROAD
Brisbane CBD
South Bank
GREY STREET
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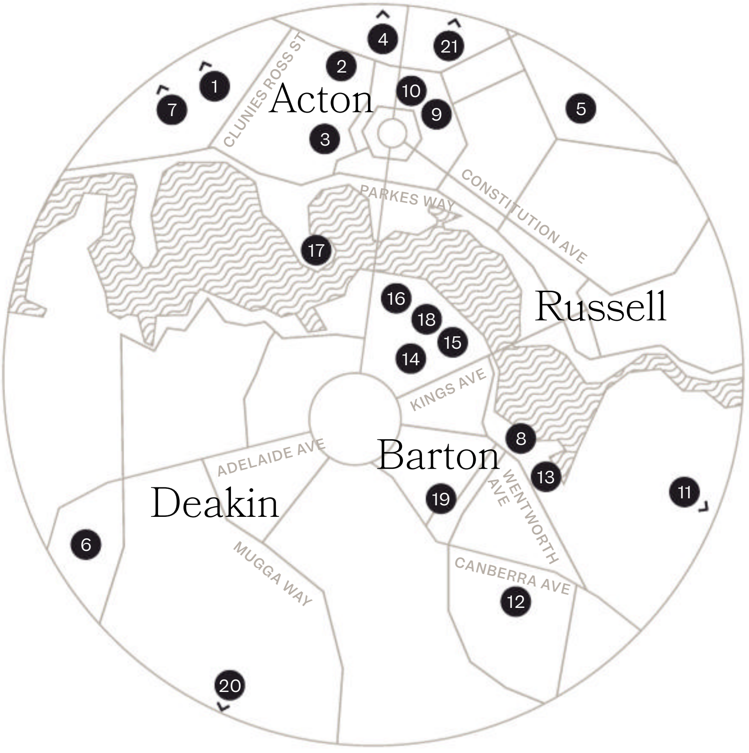
23

1 Aarwun Gallery
2 ANU Drill Hall Gallery
3 ANU School of Art Gallery
4 Australian National Capital Artists (ANCA)
5 Australian War Memorial
6 Beaver Galleries
7 Belconnen Arts Centre
8 Canberra Glassworks
9 Canberra Museum and Gallery
10 Craft ACT
11 Hadfield Gallery
12 M16 Artspace
13 Megalo Print Studio
14 National Archives of Australia
15 National Gallery of Australia
16 National Library of Australia
17 National Museum of Australia
18 National Portrait Gallery
19 PhotoAccess
20 Tuggeranong Arts Centre
21 Watson Arts Centre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Acton
PARKES WAY
CONSTITUTION AVE
Russell
KINGS AVE
ADELAIDE AVE
Barton
WENTWORTH AVE
Deakin
MUGGA WAY
CANBERRA AVE
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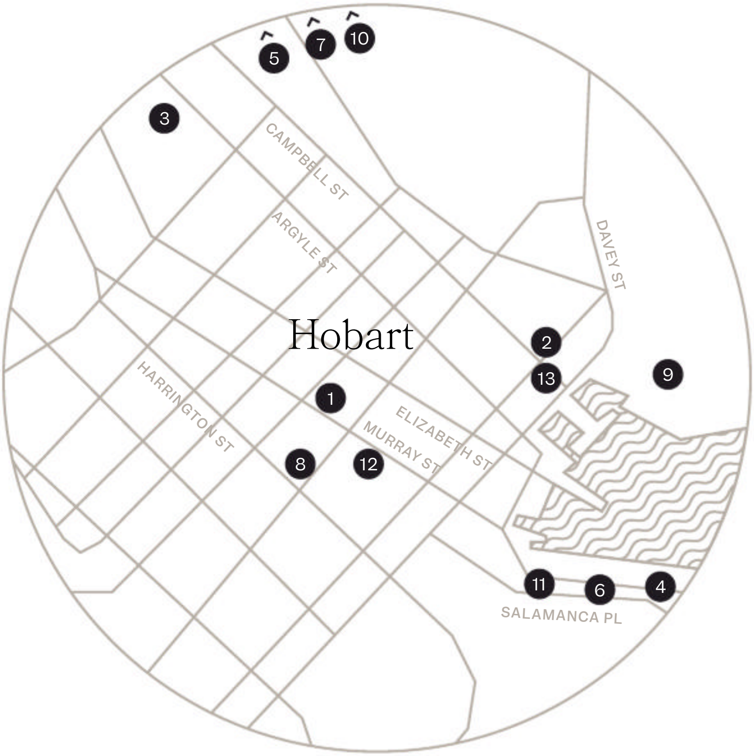
21

MAP 17 & 18
HOBART & ADELAIDE

1	Bett Gallery
2	Colville Gallery
3	Contemporary Art Tasmania
4	Despard Gallery
5	Devonport Regional Gallery
6	Handmark Gallery
7	Madeline Gordon Gallery
8	Penny Contemporary
9	Plimsoll Gallery
10	Queen Victoria Museum & Art Gallery
11	Salamanca Arts Centre
12	The TAG Art Gallery
13	Tasmanian Museum and Art Gallery


Hobart
CAMPBELL ST
ARGYLE ST
DAVEY ST
HARRINGTON ST
ELIZABETH ST
MURRAY ST
SALAMANCA PL
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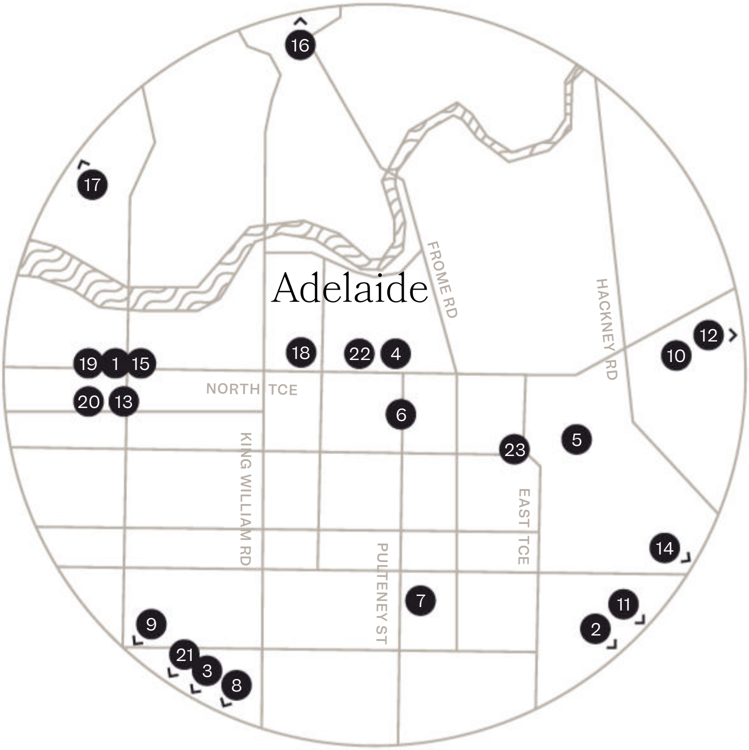
11
12
13

1	ACE
2	Adelaide Central Gallery
3	Art by Farquhar
4	Art Gallery of South Australia
5	Art Images Gallery
6	Bearded Dragon Gallery
7	BMGArt
8	Flinders University Art Museum
9	Gallery M
10	GAGPROJECTS
11	Hahndorf Academy
12	Hugo Michell Gallery
13	JamFactory
14	Murray Bridge Regional Gallery
15	Nexus Arts
16	Newmarch Gallery
17	Praxis Artspace
18	Royal SA Society of Arts
19	Samstag Museum of Art
20	SA School of Art Gallery
21	Sauerbier House Cultural Exchange
22	South Australia Museum
23	Tandanya National Aboriginal Cultural Institute


Adelaide
FROME RD
HACKNEY RD
NORTH TCE
KING WILLIAM RD
PULTENEY ST
EAST TCE
16
17
19
1
15
20
13
18
22
4
6
23
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12
10
14
7
11
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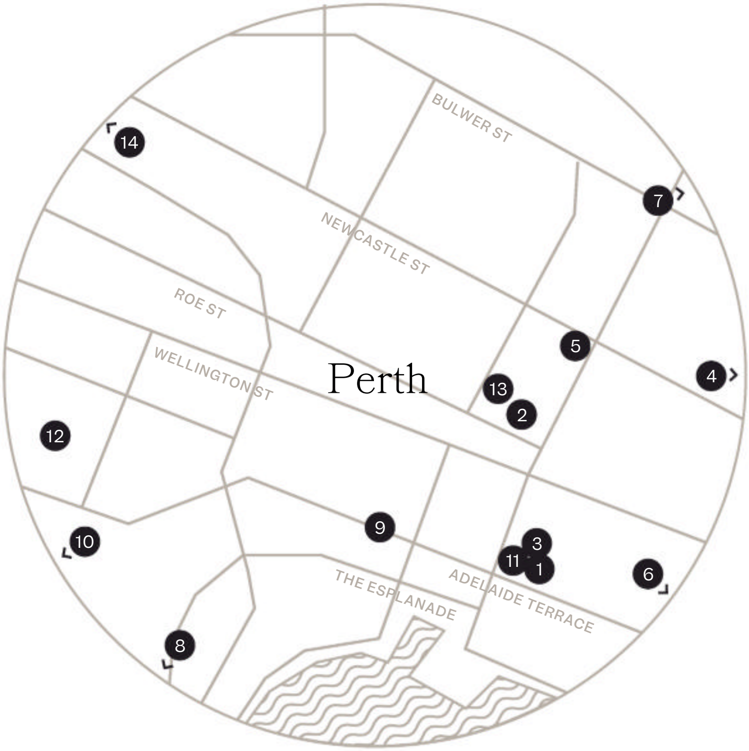
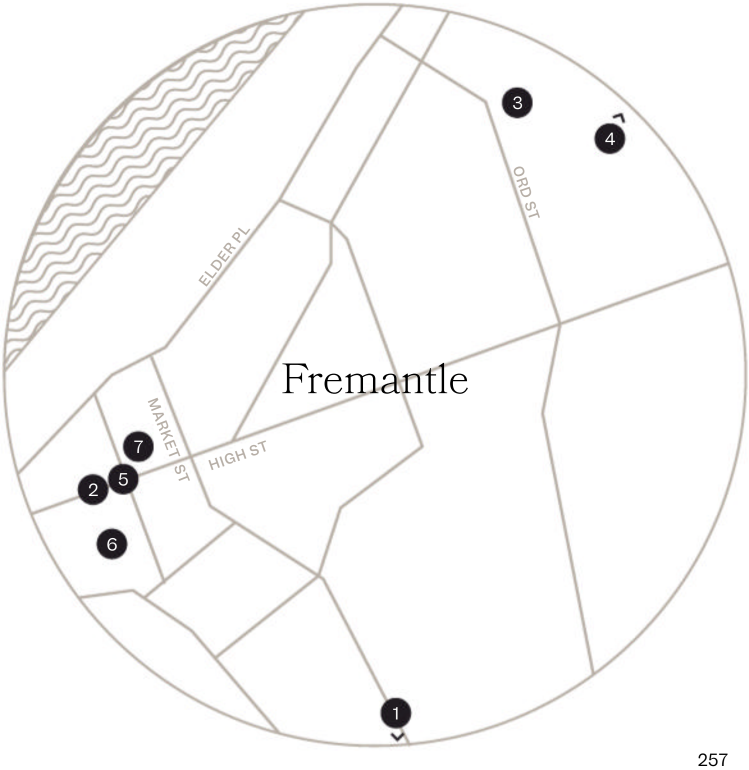
9
21
3
8

MAP 19 & 20
PERTH & FREMANTLE

1 Art Collective WA
2 Art Gallery of Western Australia
3 DOVA Collective
4 Gallery 152
5 Gallery Central
6 John Curtin Gallery
7 KolbuszSpace
8 Lawrence Wilson Art Gallery
9 Linton & Kay Gallery @ Fridays Studio
10 Linton & Kay Subiaco
11 Moore Contemporary
12 Perth Centre for Photography
13 Perth Institute of Contemporary Arts
14 STALA Contemporary


14
BULWER ST
7
NEWCASTLE ST
ROE ST
WELLINGTON ST
Perth
5
13
2
4
12
9
3
11
1
6
10
THE ESPLANADE
ADELAIDE TERRACE
8

1 Artitja Fine Art
2 David Giles Gallery / Studio Eleven
3 Fremantle Arts Centre
4 Gallows Gallery
5 Japingka Gallery
6 Moores Building Contemporary Art
7 PS Art Space


3
4
ORD ST
ELDER PL
Fremantle
MARKET ST
7
HIGH ST
5
2
6
1

“We create from a place of infinite capacity in the human imagination and the infinite space of the cosmos, grounded by connection with nature.”

— MAN&WAH

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NGV

MARTIN GRANT

PARIS

UNTIL 26 JAN
BOOK NOW

THE IAN POTTER CENTRE:
NGV AUSTRALIA
FED SQUARE

Martin Grant, Paris (fashion house) and **Martin Grant** (designer) *Look 23*, *dress* 2010, from the spring–summer collection 2010.
Photo © courtesy Polly Borland & Sullivan Strumpf. Image courtesy Martin Grant. Model: Susie Bick

CREATIVE VICTORIA

ngv.vic.gov.au

INSIDE Laura Jones, Remy Faint, Shireen Taweel, wani toaishara, Warraba Weatherall, *Dangerously Modern*, Phuong Ngo, Taja Vaetoru, Pia Murphy, *Revealed: New and Emerging WA Aboriginal Artists*, Gordon Hookey, Max Mueller, Jose Dávila and more.

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